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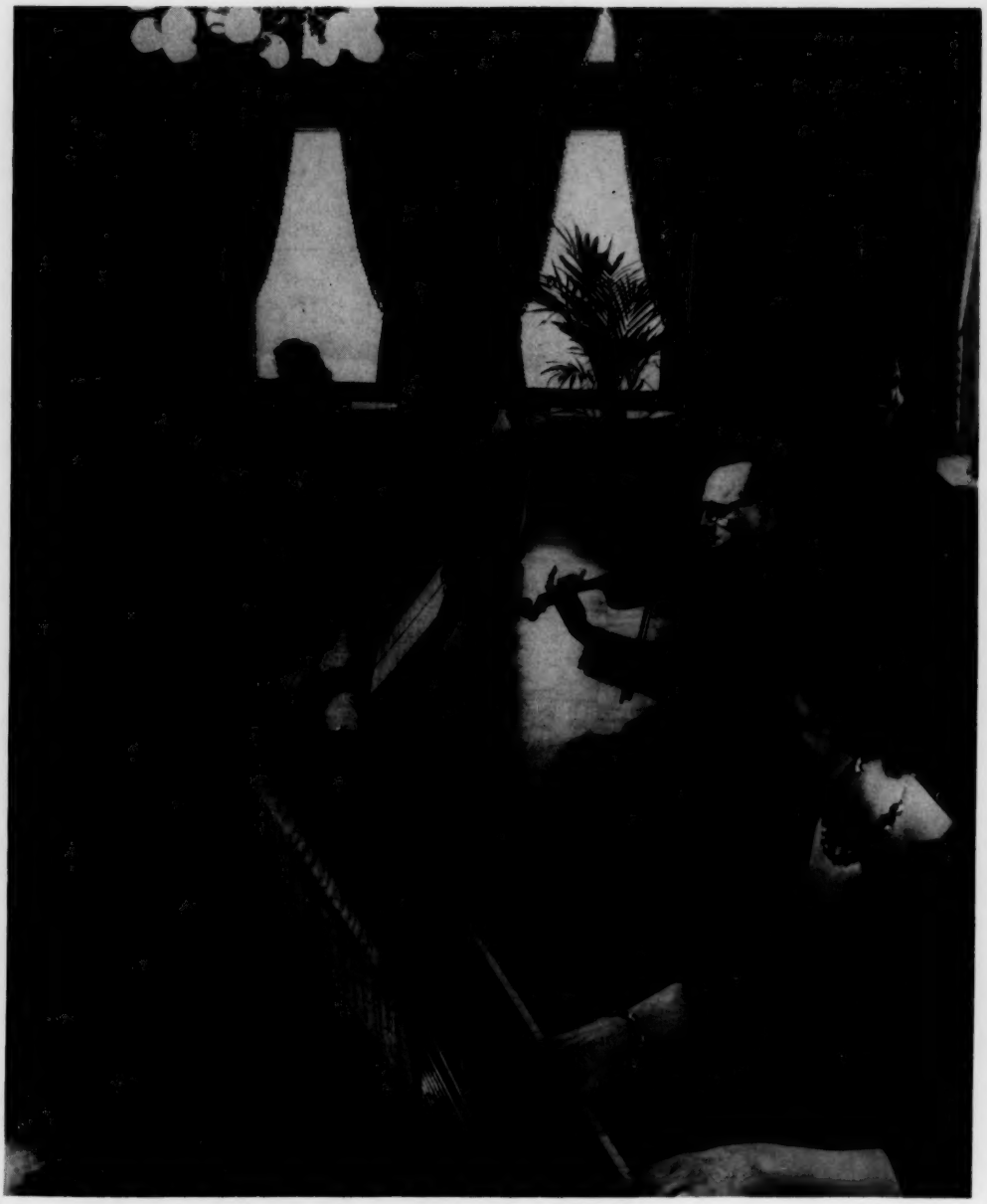

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CONGRATULATIONS!

To the winners of the Metropolitan Opera Auditions we extend our heartiest felicitations. Rudolf Bing announced from the stage of the opera house after the hearings on March 20 that "owing to the high calibre of the voices heard during the afternoon the judges' committee and the National Council would award two Metropolitan Opera contracts instead of the promised one." The two contract winners are Teresa Stratas, 20-year-old soprano from Toronto, a New York area finalist, and Roald Reitan, 30-year-old baritone from Tacoma, Wash., Northwest regional winner. Other winners are: Ronald Holgate, baritone, New England regional finalist, $2,000 Frederick E. Weyerhaeuser Scholarship; Norman Mittleman, baritone, a New York area finalist, $2,000 Fisher Foundation Scholarship; and Ann Scott, soprano, Southeast regional winner, $1,000 Euclid W. McBride Scholarship.

In 1954 Mr. Bing suggested that the National Council of the Metropolitan Opera implement the Auditions of the Air talent search, and this resulted in a series of auditions in major cities across the country. There are now nine active centers of regional auditions, which draw candidates from cities in 36 States. The 15 regional winners chosen this year were screened by the local committees and selected for a hearing by a representative sent by the Metropolitan. The regional winners were then brought to New York for the final audition, which for the first time was conducted with each contestant singing on the Metropolitan stage, accompanied by the orchestra directed by Kurt Adler.

The winners now join the ranks of a fine galaxy of singers who were introduced to the nation via the Metropolitan Auditions of the Air, many of whom have become world famous—Leonard Warren, Eleanor Steber, Patrice Munsel, Robert Merrill, Margaret Harshaw, Frank Guerrara, and Robert Nagy.

This event confirms our contention that we have as many fine voices as any nation in the world—if not more—and this fact is probably due to the mixture of nationalities in our "melting pot" of cultures. We also congratulate the teachers who give their consecrated efforts to our gifted singers throughout the nation. The runners-up need not despair, either, for history has proven that many come from behind to win the ultimate prizes in life.

The MUSICAL COURIER pledges continued support and championship of all new, as well as established artists, as a showcase for the managements with a view to furthering the careers of all artists.

Lisa Roma Trompeter

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nothing but

Cincinnati Summer Opera Names New Members

A "completely new set-up" for the Cincinnati Summer Opera has been announced by John L. Magro, chairman of the executive committee. The association has engaged Dino Yannopoulos of the Metropolitan Opera as its new stage director and Wolfgang Roth as scenic designer. The latter will "modernize the settings and lighting."

The series will open with a new production of "Aida" on June 20 and will continue through July 19. A feature will be the first local presentation of Carlisle Floyd's "Susannah." Other operas scheduled are "Tosca," "Butterfly," "Andrea Chenier," "Barber of Seville," "Manon Lescaut," "Carmen" and "La Boheme."

Fausto Cleva again heads the list of conductors, which also includes Carlo Moresco, Ignace Strasfogel and Alberto Zedda. Among singers engaged to date are Nell Rankin, Phyllis Curtin, Mary Curtis-Verna, Giuseppe Di Stefano, Mario Sereni and William Wilderman, also Piero Mirando-Ferraro, tenor, and Constantin Ego, baritone, both of La Scala. For the new production of "The Barber," which will be mounted as a Restoration comedy, a completely new cast of principals will be brought from Milan, including Ugo Benelli, tenor, Clelia Drovandi, soprano, Ottavio Garaventa, baritone, and Bonaldo Gioiatta, basso.

Brandeis Honors Bloch

Brandeis University has made four Creative Arts Awards, of which one medal in music this year was given to Ernest Bloch, composer. Further $1500 grants were awarded to four younger figures in the arts, among whom Seymour Shifrin won the award in music. The members of the jury (under chairman Arthur Berger of Brandeis faculty) included also Edward Downes, Joseph Fuchs, Gunther Schuller and Roger Sessions.

Britain Presents Handel Volume to New York

On March 5, as part of the celebrations in New York commemorating the 200th anniversary of the death of Handel, a rare first edition, written by the composer's close friend Charles Burney, was presented to the City of New York by British Consul-General Sir Hugh Stephenson, as a gift from Great Britain. The book is entitled "An Account of the Musical Performances in Westminster Abbey: Commemoration of Handel." Mayor Robert F. Wagner accepted the volume when he proclaimed New York's Handel Festival on that day at the City Hall Reception Room.

In Washington, Metropolitan Opera coloratura ROBERTA PETERS *is greeted by distinguished company after her recent concert. They are (l. to r.) United Nations Secretary General* DAG HAMMARSKJOLD, *United Nations Representative* HENRY CABOT LODGE, *and Vice President* RICHARD M. NIXON.

The valuable book, dating from 1785, gives an eyewitness account of the special performances of Handel's works in Westminster Abbey 24 years after the composer's death by massed choirs and orchestra, attended by Handel's friend and patron, King George III, and all the royal family.

Ford Foundation Announces Artist-Composer Awards

The Ford Foundation has announced the results of its contest by which ten American artists have chosen ten American composers to write works for them to play or sing with symphony orchestras. Each performer will receive $5,000 while he prepares his new composition for performance with three different orchestras chosen from among ten participating in the program during the 1960-61 and 1961-62 seasons. The foundation's grants will total $130,000 and cover the costs of the composers' commissions and the additional rehearsal time required for preparing the new compositions.

The ten artists were chosen from among 350 nominated by 450 persons active in music in this country. The foundation set out to find "artists of proved ability who have won recognition on the concert stage but who have not yet achieved their potential reputation." A panel of seven musical artists selected the final group of ten and the winners themselves chose the composers.

The orchestras participating in the program are the Atlanta Symphony, Denver Symphony, Detroit Symphony, Houston Symphony, Indianapolis Symphony, Los Angeles Philharmonic, New York Philharmonic, Pittsburgh Symphony, San Antonio Symphony and Seattle Symphony.

The performers and composers chosen are as follows: Adele Addison, soprano, New York, and Lukas Foss, Los Angeles; Phyllis Curtin, soprano, New York, and Carlisle Floyd, Tallahassee, Fla.; Leon Fleisher, pianist, New York, and Leon Kirchner, Oakland, Calif.; Joseph Fuchs, violinist, New York, and Walter Piston, Cambridge, Mass.; Irene Jordan, soprano, New Rochelle, N. Y., and Vittorio Giannini, New York; Jacob Lateiner, pianist, New York, and Elliott Carter, New York; Seymour Lipkin, pianist, New York, and Harold Shapero, Natick, Mass.; William Masselos, pianist, Princeton, N. J., and Ben Weber, New York; Michael Rabin, violinist, New York, and Paul Creston, White Plains; Leonard Rose, 'cellist, Great Neck, L. I., and William Schuman, New York.

Wins Rome Prize

John C. Eaton of Princeton, N. J., has been awarded one of the twelve Rome Prize Fellowships by the American Academy in Rome, for musical composition. The period of study is for one year, beginning October 1, 1959, and the fellowship carries with it the sum of $3000, with free residence and studio at the Academy.

the news

Federated Music Clubs To Sponsor Music Week

Local, state and national music organizations in every part of the country will participate in the 36th annual observance of National Music Week, May 3-10, it was announced by the National Federation of Music Clubs, sponsors of the 1959 event. Centered around the theme "There's Magic in Music," the objectives of the series are to demonstrate the pleasures and value of music, to inspire amateur participation, to increase musical knowledge through study, and to develop more extensive understanding and appreciation of the art, according to Mrs. Ronald A. Dougan, president of the National Federation of Music Clubs.

President Eisenhower has given his encouragement to National Music Week by sending the following message to Mrs. Dougan: "The spirit and quality of music add much to the enjoyment of life. During National Music Week, extra attention can be given to strengthening the standards and creative sources of music among our people."

Three anniversaries in 1959 will be featured during Music Week. They are the bicentennial of the death of Handel, the centenary of the birth of Victor Herbert, and the 150th anniversary of the birth of Mendelssohn. Among the contributing sponsors for this year's activities are the American Guild of Musical Artists; American Society for Composers, Authors and Publishers; Delta Omicron; the Hymn Society of America; Mu Phi Epsilon; National Association of Schools of Music; National Guild of Piano Teachers; Sigma Alpha Iota; and C. M. Tremaine.

MRS. RONALD A. DOUGAN, *left, president of the National Federation of Music Clubs, accepts Mu Phi Epsilon's contribution to assist with the promotion of National Music Week from* GERTRUDE OTTO, *former national vice-president of the sorority.*

San Diego to Be Host For NFMC 30th Meeting

A number of outstanding features are announced for the National Federation of Music Clubs' 30th Biennial Convention in San Diego, Calif., April 19 to 26. Young Artist winners in the NFMC's recent contests will be featured.

On the day preceding the convention opening, April 18, Nan Merriman, mezzo-soprano, will be the featured soloist with the Los Angeles Philharmonic Orchestra, and the program will include a work by Lukas Foss, commissioned by the NFMC for this convention, which will have its world premiere.

The formal opening will take place at Balboa Park on Sunday afternoon, April 19, when McHenry Boatright, baritone, will be the soloist, also appearing the next evening in a joint recital with John Browning, pianist. Other Young Artist winners to appear are Ivan Davis, pianist, and Stanley Plummer, violinist, the latter a member of the music faculty at University of California at Los Angeles.

Interspersed with solo appearances on the convention's program will be performances by choruses, string ensembles, and "grass roots" opera companies; addresses by composers, critics and other major figures in the musical field, and business sessions and forums. Presiding will be Mrs. Ronald Dougan, of Beloit, Wis., now rounding out her second two-year term as national president.

Coincidentally, the International Music Relations Department of the NFMC, with Grace Spofford of New York City as chairman, has announced the presentation of gifts to musical organizations in several countries. The Manila Symphony received a gift of two clarinets; a tuba was sent to Japan's Youth Symphony; the La Paz, Bolivia, Symphony was given a complete set of replacement parts for all instruments; a large shipment of American choral works was dispatched to the National University in Seoul, Korea; 100 pounds of music were shipped to the Philippines and several volumes to Amsterdam's Library.

Dance artists GOYA *and* MATTEO *stopped briefly, between engagements on their long and heavily booked tour, in Holland, Michigan, to investigate footwear.* CAROLA GOYA *reports that the descendants of the original settlers maintain their manufacture of wooden shoes, just as they were made a couple of centuries ago across seas. This summer, after summer festival dates,* MATTEO *will continue research on his thesis tracing the history and use of castenets, prehistoric in origin and a favored rhythmic instrument of the ancient Egyptians.*

San Francisco Opera Booked For Oregon Centennial

The San Francisco Opera has accepted an invitation to give six performances during the first week of September in Portland, as part of the Oregon Centennial celebrations taking place throughout the summer. This will be the first appearance of the company in that city in 12 years. The organization will also increase its Los Angeles performances this fall by two to 15, the latter series being sponsored by the Southern California Symphony Association. General Director Kurt Herbert Adler has announced the engagement for the series of the Italian conductor Arturo Basile.

Medals for Dancers

The San Francisco Ballet appeared before Emperor Haile Selassie in Addis Ababa on March 12, on its tour for ANTA, and the company received medals from the monarch and his Empress.

ARTISTS ABD MANAGEMENT

■ Luben Vichey, president and general manager of National Artists Corp., announces the signing of management contracts with Katja Georgia, Bulgarian soprano of the Sofia Opera; Edgar Schenkman, conductor of the Norfolk and Richmond, Va., Symphony Orchestras; and the National Artists Sinfonietta, William Haaker, conductor, Amparo Iturbi, guest pianist, for an exclusive West Coast tour in 1959-60. This Sinfonietta is currently on a 40 concert tour of 22 states through the middle west. Mr. Vichey has accepted an appointment from Mayor Robert F. Wagner to membership in the New York Handel Festival Committee.

■ Percy Rappaport, president of the Board of Trustees of the New Jersey Symphony Orchestra, has announced the appointment of **Nicholas George** os full-time manager of the orchestra.

■ **Van Cliburn,** who recently had an operation on an infected fingertip, has had to postpone his concert dates for several weeks, including the mammoth Madison Square Garden concert for high school pupils, and a Pension Fund Concert with the Philadelphia Orchestra. . . . Speaking of Pension Fund events, violinist-comedian **Jack Benny** appears with the N. Y. Philharmonic under Leonard Bernstein on April 8. . . . Met mezzo-soprano **Blanche Thebom** elected to the board of trustees of the Institute of International Education, which arranges exchange programs between the U. S. and 81 other countries. . . . Following her success in "Vanessa" at Salzburg last summer, Met mezzo **Rosalind Elias** has been invited to sing Eboli, Carmen, Dorabella and Cherubino at Vienna State Opera, Charlotte in "Werther" at La Scala, and the lead in Sir Arthur Bliss's "Song of Tobit" for BBC television. . . .

■ Soprano **Dolores Wilson,** who gamely sang Lucia at Met as substitute for Lily Pons (despite fact that she'd lately recovered from an auto accident and still had a brace on her neck up to performance time) and fainted offstage after the Mad Scene, has been released from the hospital where she was taken immediately afterward, and is reported doing very well. . . . Baritone **Morley Meredith,** after his appearance in "Gerontius" with N. Y. Philharmonic under Barbirolli, returned to sing with the orchestra in March in Handel's "St. John Passion". . . . Violinist **Francois d'Albert** heard in recital over CBF, French network of the CBC, was guest artist with the Chamber Orchestra there under Louis Burko, and gave joint recital with **Herbert Ruff,** pianist. . . .

■ American baritone **Cornell MacNeil** literally won cheers in his European debut at La Scala, singing Don Carlo in "Ernani." Mr. MacNeil, who had been engaged for the Metropolitan next winter, thereupon had his debut moved forward to this season because Robert Merrill, who was to sing Rigoletto on March 21, became ill. Summoned hastily, the baritone flew here from Italy, and sang the role with marked success. . . . American bass-baritone **Carl Palangi,** of the San Francisco Opera, scored a hit recently when he sang scenes from "Boris Godounov" with the Phoenix Symphony and the Arizona State Choral Union, Dr. Leslie Hodge conducting.

Honor guests at a luncheon at Hotel Muehlebach, Kansas City, during the National Music Teachers' Association convention, were entertained by the Kansas City Alumnae Chapter of Mu Phi Epsilon. Left to right, MRS. EMIL A. SEES, MRS. META ANN KNECHT *and* MRS. FRANCIS H. MATTHEWS, JR., *vice-president, district director and president, respectively, of the Kansas City group;* A. WALTER KRAMER, *New York City editor, composer and music critic;* MERLE MONTGOMERY, *wife of Mr. Kramer, and former president of the New York City Alumnae Chapter of the sorority, current president of the New York Federation of Music, and Educational Consultant of Oxford Press, Inc.; and* AVA COMIN CASE, *Professor of Music at the University of Michigan, concert pianist, and former National President of Mu Phi Epsilon.*

OBITUARIES

■ **F. Charles Adler,** 69, conductor, who founded and led the New York Chamber Orchestra from 1944 to 1947 and appeared in programs of new music at the Saratoga Spa Festival and in New York died in Vienna on Feb. 16. Born in London and a graduate of the Munich Academy of Music, he had also directed orchestras in German cities and toured Russia and Italy as a guest conductor. He made many recordings for American companies. His widow Hanna and a daughter survive.

■ **Gustave L. Becker,** 98, pianist and teacher, born in Texas and long active in New York, died at the home of his daughter, Mrs. Beatrice Becker Warde, in Epsom, England, on Feb. 25. He studied with Moszkowski, Joseffy and others, taught and gave concerts for many years, and was the author of many books on piano. He is also survived by two sons, Don and Quentin, another daughter, Mrs. Valeska Appleberry, and two brothers, West and Raymond Becker.

■ **Ernst Knoch,** 83, opera conductor and coach, died in his New York home on March 20. He had long been associated with German opera performances. A native of Carlsruhe, in his youth he served as assistant at Bayreuth and later conducted the Quinlan Opera Company on a world tour. Arriving in the U. S. in 1914, he conducted at the opening of the Century Opera Co. and was heard at Ravinia, with the Chicago Opera, and the Interstate Opera in Cleveland. In later years he conducted German works with the Wagnerian Opera Co., the International Opera Co., and at the New York Hippodrome, as well as with leading symphony orchestras.

■ **C. Sharpless Hickman,** 45, music critic, formerly of MUSICAL COURIER, died on Feb. 27 in Los Angeles. Mr. Hickman joined the staff of the Los Angeles City Bureau of Music as publicist ten years ago, had been an assistant music critic for the Los Angeles *Times.*

■ **Carl Werschinger,** 72, pianist and composer, died in his New York home on Feb. 27. He was born in Switzerland of naturalized American parents (his father being a conductor of German singing societies in New York) and studied at the Munich Conservatory and with Pfitzner, was formerly co-director of the Essen Conservatory, but after 1917 taught piano and theory at the New York College of Music, of which he was later associate director. He composed orchestral and other works. A sister survives.

■ **Donald F. Kemp,** 34, pianist, and member of the Juilliard School of Music faculty from 1947 to 1954, died in Upper Montclair, N. J., on Feb. 3. A graduate of Juilliard, he studied in Paris on a Fulbright scholarship and had also taught at Montclair State Teachers College.

On the Cover

Chicago Musical College of Roosevelt University: Adds Own Fine Traditions to Rare Architectural Heritage

CHAMBER music should have a different ring when it is performed where it was meant to be. Now, students at Chicago Musical College of Roosevelt University have an opportunity to hear the difference in an authenticly appointed 19th Century setting — the University's newly opened Louis Sullivan Room. Part of a remodeled student center, the room represents a patient and painstaking restoration of the former "Ladies' Parlour" of the old Auditorium Hotel, the home of the University. Here, within delicately patterned walls and opulent swag draperies, with brocade and velvet chairs and an 1887 rosewood Steinway, the listener is transported to a time 60 years ago when the old Auditorium was the heart of musical life in Chicago.

Morris Gomberg, Carl Fruh and Marion Hall are the faculty trio on this month's cover who are joined by CMC students for a chamber music reading in surroundings that lend authority to the music.

The Louis Sullivan Room, named for the Auditorium Building's famous architect, is the second area in the University to be restored to its early elegance. It was dedicated on Feb. 26 to the memory of Chicagoan Rosette Lowenstein, whose estate made possible the entire student center. The first room restored was the hotel's "Banquetting Hall," which two years and two days earlier became the Rudolph Ganz Recital Hall, honoring its namesake, the President Emeritus of Chicago Musical College, on his eightieth birthday.

Converted to use as a recital hall, the room presents a fitting complement to the music performed there. Each week on Wednesday, Ganz Hall houses a noontime concert or recital. The recitalist may be a student or faculty member in solo or ensemble performance, or an outside artist brought in as part of the concert series.

Two-day conference last year for piano teachers from nine states finds overflow crowd seated onstage.

■ Although Rudolph Ganz himself achieved "emeritus" status in 1954 when Chicago Musical College merged with the School of Music of Roosevelt University, he has through each successive season made a greater mockery of the word. In addition to regular performances and master classes held about the nation, he teaches piano 20 to 30 hours a week and continues to be known as one of the most active of a musically busy faculty of 53 artists, artist-teachers and teachers at the University.

Music history and literature is taught there by Ganz, Mollie Margolies, Oswald Jonas, Robert Reuter, Hans Tischer, Frederick Schauwecker and Richard Wenzlaff. A music education department of ten notable musicians and well-known teachers is headed by Victor H. Hardt. Saul Dorfman is chairman of a 14-member piano department. A six-member faculty teaches theory and composition under composer Karel B. Jirak. A voice faculty of nine is led by J. Robert Long, the instructor of a number of young men and women who have earned Fulbright scholarships to study in Europe. The department of orchestral instruments is chaired by Morris Gomberg. Eight of his fifteen man staff hold chairs in the Chicago Symphony Orchestra.

The University offers opportunities for ensemble work in its symphony orchestra and sinfonietta, opera workshop, band, chorus and a cappella singers, and in other, smaller instrumental and vocal groups. Degrees can be earned in applied music with majors in piano, organ, orchestral instruments or voice, or in music theory, composition or history. In the field of music education, students may major in general supervision, instrumental supervision or in music therapy. A student may also earn a bachelor's degree with a major in music through the University's College of Arts and Sciences.

"The knowledge of music is not enough," according to the director of the College, Joseph Creanza. "Each of our young people must back up his knowledge with an ability to perform." Music education majors have an additional obligation. "Every music teacher in America's schools should be able to find and to foster the talents of the students in his charge."

Arches march the length of the Rudolph Ganz Recital Hall. Each column is topped by a capital of different carved design.

Chicago Musical College has a scholarship program which recognizes outstanding music ability. Students from all over the country compete for the well-known Oliver Ditson scholarships as well as for others offered by the University which will provide four unimpeded years of college music training. And these scholarship students continually prove their merit. Last month two pianists, a violinist and a voice student won Illinois and then district biennial competitions of the National Federation of Music Clubs; two other pianists and three organists were chosen as finalists in the Young Artists Contest; three pianists became finalists in the Musical Arts Competition ,and a fourth soloed with the Chicago Symphony in Orchestra Hall.

■ A music school in a leading University serves more students than those on whom it expects to confer degrees. It helps prepare young people from six to 16 for eventual careers in music and encourages others to understand and appreciate the importance of the art. And it plays an ever-increasing role in building the cultural life of its community.

This month two days will be set aside for the eighth annual piano music conference—a professional service for teachers of piano. Last year, more than 300 piano teachers from nine states converged on the University for a concentrated set of sessions delineating the latest teaching techniques.

Half-Century Chicago Cavalcade

A Tribute to René Devries

At the entrance to the Citadel of Quebec, RENÉ DEVRIES *(unofficially) reviews the guard.*

By RUSSELL KERR

THE cavalcade of music in Chicago during the last few decades has included many brilliant pages. Not only has the city seen eminent achievements in orchestral, choral and operatic history, but the Midwestern metropolis has long been a center of musical education, its famous schools having established an early pedagogic tradition in the days when music was not so generally taught in many of the country's colleges.

Some of these annals were recently recalled by René Devries, Chicago music critic, who has been called the "Doyen" of this fraternity throughout the country, and who has given a half century of invaluable service as Chicago critic and associate editor of the MUSICAL COURIER.

Mr. Devries is the son of an illustrious musical family. His father was the late and beloved Herman Devries, noted basso, opera coach and dean of American critics before his son succeeded to that title. René Devries' grandmother, Rosa Devries, brought what was perhaps the first Italian grand opera company to this country, with Arditi as conductor and herself as the prima donna. The company had the misfortune—after their opening night—to have the New York theatre with their scenery and costumes destroyed by fire.

But the singers had the great good fortune to receive an offer from William Steinway, founder of the distinguished piano firm, who provided $50,000 to enable them to continue their American tour. The troupe settled in New Orleans and founded the famous Italian Opera Company, where they remained until the outbreak of the American Civil War.

The Devries family also included two famous aunts, Fides and Jeanne, who created many operatic roles. The latter appeared as the first heroine of "The Pearl Fishers." It was for her that Bizet (who was in love with her) wrote the opera, Mr. Devries relates. His uncles Maurice and Marcel, both noted opera singers, became known and beloved by audiences in this country and Europe. Maurice was a member of the Metropolitan Opera under Grau's regime, as was his brother Herman, both later teaching voice in Chicago.

■ René Devries relates that, after he had joined the staff, the president of the publication, the late Marc Blumenberg, arrived for a visit at his offices in Orchestra Hall, Chicago (which claims the MUSICAL COURIER as its first tenant). Mr. Blumenberg told him he had just returned from France on the liner Touraine, where he had enjoyed the company of the great Irish tenor John McCormack, who was to sing with the new Chicago Opera Company in its first season (1910). He told René that he would need a new silk topper for this important season, and that if he succeeded in getting an advertising contract with the new star, he would buy him a $25 hat. "But," he added, "if you don't, you'll have to buy me one-"

René recalls that he got a contract for $1,000 and his cherished Borsalino hat into the bargain. A few days later McCormack called at the office, and he feared that the contract might be cancelled. Instead the tenor asked him if he would be his manager on a 50-50 basis. While Devries declined (he said he didn't know the management field well enough as yet), he nevertheless, upon the singer's request, suggested one Frederick Shipman, who was Lillian Nordica's manager, and later of Emma Eames, Emilio de Gogorza and others, for the post. According to Mr. Devries, the tenor's accompanist, Spencer Clay, after an argument with Shipman, showed him out of the suite and barred the door to him. Thereupon Charles L. Wagner, then manager of the St. Paul Symphony, was called in by McCormack and became his manager for many years, also later managing many other celebrities from his New York headquarters.

"During this same first season, the Chicago Opera Company numbered many artists from Oscar Hammerstein's defunct Manhattan Opera and quite a few leading French singers on its roster; it had Andreas Dippel as its General Manager and Italo Campanini as Artistic Director," Mr. Devries recalls. "I was invited by the late Maurice Renaud, celebrated French baritone, to share a 'quail-on-toast' dinner in his Auditorium Hotel suite. But, remembering his story of French colleagues' success in luring pigeons to their window sills when times were tough, and catching them for dinner, I declined."

■ Devries is said to have been the first American journalist to meet Amelita Galli-Curci, later so famous as a coloratura. She invited him to have dinner with her and her first husband, Marquis Curci, well-known Italian painter, in their then modest New York apartment at 1426 Broadway. "This invitation I accepted," he recalls, "and it was a delightful, artistic affair. As the meal proceeded, my chair, which seemed rather infirm, collapsed and I found myself under the table!

"But this episode passed with considerable merriment on the part of all concerned, and Mme. Galli-Curci signed a $1.000 contract for advertising. She related that she had been engaged for two performances with the Chicago Opera Company, and as she was then unknown in this country, she was to receive only $250 for each. (Of course, later came the tremendous furore created by her initial Gilda in Chicago, and she became the most feted and sought-after soprano on several continents.)

"She asked, thoughtfully, 'whether I might be afraid that she could not pay her bill,' but I, having noticed the beautiful jewels she was wearing, said I would not hesitate. She said soon the General Brazilian Manager for Victor Records would be there; and whether or not she made a success in America, they would order 50,000 records of her singing of the Bell Song from 'Lakme.' She then played the disc for me, and I was much impressed. Sure enough, the Brazilian manager did arrive very soon; they signed the

contract, and I was re-assured that mine was valid.

"From then on, I am happy to say, the Curcis and I were staunch friends. A month and a half later she made her debut with the Chicagoans as Gilda with tremendous success at a Saturday matinee. I left at intermission time to wire Charles Wagner that Galli-Curci was a sensation and to come at once—which he did, without benefit, as he said, of a toothbrush. He signed a management contract with the soprano and threatened to cancel her future performances with the company if Campanini did not initial a proposed contract for $1,000 a performance—which he did. After her singing of 'Caro Nome' there was pandemonium at the Auditorium, as there was for many a performance thereafter."

■ "Later," Mr. Devries recalls, "I was virtually the first to know that Mme. Galli-Curci was to divorce Curci and marry her accompanist, Homer Samuels. On their wedding day I called to felicitate them at the Claypool Hotel in Indianapolis. I was also an emissary from Mary Garden, then the manager as well as a leading prima donna of the Chicago Opera, who was herself reputedly paid $3,000 a performance. She had asked me to try to lure Galli-Curci back into the fold. She had left the Chicagoans—it is said, owing to a break with her manager, Wagner. She was gracious as usual, and I came away with a signed contract such as Garden had. Thus our Opera was the richer for many years, with Galli-Curci back on the roster.

■ "Mary Garden, incidentally, had not come easily by her position as General Manager of the Chicagoans. Beginning in 1907 she had been a star of Hammerstein's Manhattan Opera, scoring as Melisande and Le Jongleur. She was later to sing with success with the Chicagoans, whom she joined in 1910 after Hammerstein's venture went to pieces, scoring as Fiora and Monna Vanna. After Campanini's death in 1919 came suddenly, she reportedly was ambitious to secure his post. Temporarily, the late Gino Marinuzzi, one of the company's most valued conductors, was in power for only a few months. Performances were not going well, for Marinuzzi was not a real Artistic Director and could not organize casting and the like successfully.

"Miss Garden began a campaign by dictating to me (for publication in the MUSICAL COURIER) her artistic platform, 'should she be elected General Manager of the Chicago Opera Association,' which she eventually was.

"The Garden regime was a vertiginous one, and one season alone (1921-22) is reported to have cost more than a million dollars—in fact, nearly two—from the purse of Harold and Edith Rockefeller McCormick, the 'angels' for the company. Very soon after this the Garden regime ended, and presently the company was reorganized as the Chicago Civic Opera Company. In 1928, its performances were moved to the new Civic Opera House, and in recent years the Auditorium, with all its musical memories, has become the home of Roosevelt University."

GALLI-CURCI *as Gilda, the role which launched her career in the U. S.*

■ Mr. Devries recalls with pleasure the many visits he made, as critic for the MUSICAL COURIER, to attend the Cincinnati May Festivals and other musical events. It was in Cincinnati that he first became acquainted with his warm friend, Fritz Reiner, then recently arrived in that city as a young conductor from Europe to assume the direction of the Cincinnati Symphony. Mr. Devries also followed the Chicago Opera Company in its visits to Boston, Philadelphia and New York to review its performances; and he was a visitor to Ann Arbor for each of its festival seasons.

But perhaps the most cherished of his travels in the interests of MUSICAL COURIER was a transcontinental tour which he took in 1913 with the late Leonard Liebling, then the young Editor-in-chief, who remained in this position throughout his long and distinguished career. Their three months' "good-will" tour from New York to the Pacific slope (going via the northern route and returning through the south) made many new and lasting friends for this magazine. It also created some of the first interest in establishing symphony orchestras over the country, later to become such a flourishing movement.

After Liebling's frequent lectures and speech-making, the young René, despite his French accent at the time, was asked to follow his editor "on the pulpit" and say what he thought of the city being visited. In one memorable instance (it was in Waco, Texas) he was caught unawares with his mind adrift and managed to say:

"I haven't thought much of it"—meaning "*about* it." Realizing this might sound like a slight, he strove to correct himself and, to the amusement of the audience he found himself getting deeper in the linguistic mire.

Whether there are those in Waco who still remember that unfortunate day, he has since enjoyed warm hospitality in the heart of Texas. In any case, René Devries was later to make many staunch friend for MUSICAL COURIER, who will felicitate him on the 50th anniversary of his association with this publication.

MARY GARDEN *in the early days of this century.*

■ The young critic was influential also in helping quite a few musical scores to attain a hearing. Perhaps the most conspicuous of these was no less a novelty than Prokofieff's opera "The Love for the Three Oranges." The composer, then virtually unknown in America, arrived in Chicago, having come from the West Coast and bearing the bulky score of his opera. He was eager to have it heard in this country, and came to the office of MUSICAL COURIER.

René Devries looked over the work and at once recognized its value and picturesque charm, sent the composer to Gino Marinuzzi with it—and lo! "The Love for the Three Oranges" became one of the Chicagoans' most discussed novelties of the early 'twenties. Sung in French, it proved rather exotic to the audiences that heard it in Chicago and in the company's visit to New York in the Spring of 1922—the last the company ever made.

Some Summer Courses For Students And Teachers

(Based on replies received to questionnaires; *Musical Courier* is not responsible for omissions or errata)

ARKANSAS

Fayettesville: U. OF ARKANSAS. June 1-July 10, July 13-Aug. 17. Mus. ed., lit., theory, appl., grad. and undergrad.

CALIFORNIA

Berkeley: U. OF CALIF., June 18-July 28. Music., hist., lit., comp., chor., orch. **Fresno:** FRESNO STATE COLLEGE, June 15-July 24. Music Ed. Workshop, July 27-31. **Los Angeles:** IMMACULATE HEART COLLEGE, June 30-Aug. 7. All subjects leading to B.M., M.M. NADINA DE SANCTIS, June 15-Aug. 15, voice. FLORENCE RUSSELL STUDIO, June 15-Sept. 15. Voice. **Palo Alto:** STANFORD U., June 22-Aug. 15. Workshop in Gen'l Music, teaching methods, admin. of public sch. Mus.; ind. study. Doct. research. **San Rafael:** DOMINICAN COLL. OF SAN RAFAEL, June 27-Aug. 8. Modern mus., cho., harm. **San Francisco:** Aug. 2. Courses toward B.M., Maj. in voice, MUSIC AND ARTS INSTITUTE, June 29- piano, insts., comp., theory. Day and eve. classes, also priv.; adult and prepar. div. for children. SAN FRANCISCO CONS. OF MUSIC, June 15-Aug. 7. Piano, Egon Petri. Strings, Hans Basserman. Chamber Music, Adolph Baller. Theory, Robt. Erickson, Claire James and others. Opera, ethnic dancing, pedagogy. **Santa Barbara:** MUSIC ACADEMY OF WEST, July 6-Aug. 31. Orch., Maurice Abravanel; Opera Workshop, Dr. Herbert Graf; Chamb. Mus., Gabor Rejto; Piano, Gyorgy Sandor; others.

COLORADO

Aspen: ASPEN FESTIVAL AND MUSIC SCHOOL, June 22-Aug. 22. Opera Workshop, voice and instrms., Young People's String Program. **Alamosa:** ADAMS STATE COLL., June 8-13, Music Workshop in band, choir, orch., priv. lessons. Robert Vagner, Univ. of Oregon, and staff members cond. band. **Boulder:** U. OF COLORADO, June 12-July 17, July 20-Aug. 22. "Music in 20th Cent. Art." July 20-Aug. 7. Piano sonatas, Bach solo sonatas (one week each); string quartet, music ed. wkshps. Visiting: Joseph Szigeti, Werner Singer, Juilliard String Quartet; opera and concert prods. **Colorado Springs:** COLORADO COLL., June 15-Aug. 7. Music Festival, June 24-July 29. Fac. incl. Mildred Miller, Giorgi Ciompi, Paul Doktor, others. Appl. mus., theory, comp., hist. and ed., grad. and undergrad. **Denver:** U. OF DENVER, LAMONT SCHOOL OF MUSIC. Workshops in strings, June 15-25; Voice, June 15-July 17; Piano, June 23-July 3; Interm. Music Ed., July 6-17; H. S. Mus. Ed., July 20-31; Choral Cond., Aug. 3-14; Church Music, July 20-31. **Gunnison:** WEST. STATE COLL. SUMMER MUSIC CAMP, Aug. 8-22. Music Workshop, Aug. 3-7. Appl. mus., theory.

CONNECTICUT

Norfolk: NORFOLK MUSIC SCHOOL OF YALE U., June 18-July 29, Bruce Simonds, dir. **Storrs:** U. OF CONN., June 29-Aug. 7. Piano, appr., instr. group study (woodwinds), music lit. (Debussy to Schoenberg), theory, ed., psych. Staff members.

DISTRICT OF COLUMBIA

Washington: JAMES REISTRUP, June 15-July 25, piano, theory, comp.

FLORIDA

Deland: STETSON U., June 15-Aug. 7. Appl. mus., mus. in elem. schools. **Pensacola:** PENSACOLA JUNIOR COLL., June 9-July 23. Courses in theory, hist. and appr., appl. music. **Tallahassee:** FLA. STATE U. SCHOOL OF MUSIC, June 15-July 31 (6 and 8 wk. sessions), chorus, band, orch. arr.; elem. school mus. Leadership Conf. in Mus. Ed., Aug. 3-8. Summer Music Camp (H. S. pupils), June 15-Aug. 1.

GEORGIA

Milledgeville: GEORGIA STATE COLL. FOR WOMEN, June 11-July 18. Apprec. of music; mus. in elem. schools (2 courses).

IDAHO

Moscow: U. OF IDAHO, June 15-Aug. 7. All usual courses in music. NATS North. Regional Workshop, Aug. 2-7 (non-credit). Piano master class, July 29-Aug. 4. Mus. ed.

ILLINOIS

Carbondale: SOUTHERN ILL. U., June 16-Aug. 7, all fields of mus. Elem. mus. workshop, June 13-19. Secondary mus. and instr. workshop, July 6-17. Opera Workshop, June 16-Aug. 7. **Chicago:** AMERICAN CONSERVATORY, June 20-Aug. 1, degree, mus. ed., etc. CHICAGO CONSERVATORY, June 22-Aug. 1, mus., drama, ballet. COSMOPOLITAN SCHOOL OF MUSIC, June 22-Aug. 1 CHICAGO MUSICAL COLLEGE OF ROOSEVELT U., June 29-Aug. 7, mus. hist. and lit., mus. ed., theory. CECILE DE HORVATH, May, June and Aug., piano. DE PAUL U. SCHOOL OF MUSIC, June 29-July 31. Chor. worshp., June 15-19. EUNICE STEEN LAMONT, May 1-Aug. 15, voice. RICHARD DE YOUNG STUDIOS, June and July, voice. RUTH RAY, June 15-Aug. 1, violin. **De Kalb:** NORTHERN ILL. U., June 23-Aug. 24, mus. ed., theory, piano, orch., woodwinds, elem. mus. (M. M. in mus. ed.). **Decatur:** MILLIKIN U., June 8-July 31. **Evanston:** NORTHWESTERN U., June 23-Aug. 7, orch., piano, chor., mus. ed., theory, hist., appl. mus. **Kankakee:** OLIVET NAZARENE COLL., June 8-July 3, piano, voice, organ, violin. **Lake Forest:** LAKE FOREST COLL., June 21-Aug. 2, Aug. 2-24. Music lit. and apprec., mus. for elem. teachers, chorus, applied voc. and instr. music. **Rock Island:** AUGUSTANA COLL., June 8-July 17. Piano, voice, organ, strings, band instrs. **Urbana-Champaign:** U. OF ILLINOIS, June 15-Aug. 8. Visiting: Jacques Abram, piano; Allen Bone, cond.; Cecile Combs, pub. sch. mus.; Sten Halfvarson, chor. cond. **Wheaton:** WHEATON COLL., intersession June 9-19; 1st term, June 20-July 7; second term, July 18-Aug. 14. Theory, ed., piano, organ, church music.

INDIANA

Bloomington: INDIANA U., NATS Opera workshop, Aug. 9-21. **South Bend:** U. OF NOTRE DAME, June 29-Aug. 9. George Graham, vocal pedagogy.

IOWA

Des Moines: DRAKE U., COLL. OF FINE ARTS, June 8-Aug. 21. All subjects in music and music ed., grad. and undergrad. **Dubuque:** CLARKE COLL., June 24-July 31. Piano, voice, mus. pedagogy. **Mt. Pleasant:** IOWA WESLEYAN COLL., June 15-July 18, July 20-Aug. 22.

KANSAS

Lawrence: UNIV. OF KANSAS, SCHOOL OF FINE ARTS, June 8-Aug. 1. Appl. music, theory, comp., hist. and ed. **Lindsborg:** BETHANY COLL., June 8-Aug. 7. Theory, music. lit. and criticism, hist., all instr. **Sterling:** STERLING COLL., June 1-July 31. Leo Lawless, piano, organ. **Wichita:** SACRED HEART COLL., June 8-Aug. 6. Elem. Music methods; appr.; piano, organ, voice.

KENTUCKY

Berea: BEREA COLL., June 8-Aug. 1. Mus. apprec., private instr. in voice, piano.

LOUISIANA

Baton Rouge: LA. STATE U., June 14-19, chor. clinic for H. S. students. Voc. mus. ed. workshop, June 22-July 3. **Ruston:** LA. POLYTECHNIC INST., June 8 - Aug. 7. Appl. mus., voice, orch., insts., theory, sch. mus.

MAINE

Springvale: BERKLEY SUMMER MUSIC SCHOOL, July 6-to mid-August. Harold and Marion Berkley, dirs. Six wks.' courses in chamber mus. and art courses (Mario Prinsco, dir.); offered by Nasson Coll. **Camden:** SUMMER HARP COLONY OF AMERICA, June 8 to end of Sept. Carlos Salzedo, dir. New York address: 270 Riverside Dr., New York City. **Machias:** WASH. STATE TEACHERS COLL., June 29-Aug. 7, mus. for elem. teach.

MARYLAND

Baltimore: PEABODY CONS. OF MUSIC, June 22-July 31. All phases of music. **College Park:** U. OF MARYLAND, June 22-July 31. Band (James Neilson, dir.), and choral workshop (Robert Hufstader, dir.).

MASSACHUSETTS

Andover: ORGAN INSTITUTE, Aug. 3-22. Homer G. Mowe, class in voc. fundamentals for organists, and private voice lessons. **Boston:** BOSTON CONS. OF MUSIC, June 29-Aug. 8. Applied mus., theory, comp., mus. ed. and dance. BOSTON U. SCHOOL OF FINE AND APPLIED ARTS, July 9-Aug. 18. Jules Wolffers, Chairm. Piano, theory, appl. mus. **Cambridge:** HARVARD U., June 29-Aug. 19, choral lit. and cond., chamber mus. Haydn to Piston (G. Wallace Woodworth); Russian 19th C. Music (Milos Velimrovic); Sem. in Mus. Hist. of Renaiss. (Gustave Reese). **Lenox:** BERKSHIRE MUSIC CENTER, June 29-Aug. 9, Charles Munch, dir. Faculty incl.: cond., Eleazar de Carvalho, Seymour Lipkin; chamber mus., Richard Lipkin; choral, Hugh Ross; comp., Aaron Copland, Lukas Foss; Tanglewood Study Group, Jacob Avshalamov, dir. (Opera dept. not functioning this summer.) **Paxton:** ANNA MARIA COLL., June 25-Aug. 5. Form and anal.; keyboard harm., priv. piano and voice. **Waltham:** BRANDEIS U., June 22-July 31. Chamber mus. workshop, Noel Lee, piano; Paul Makanowitzky, violin, and staff. Comp. Sem., Harold Shapero, dir.; guest lecturers, Lukas Foss, Irving Fine, Gail Kubik, Leon Kirchner, Allen D. Sapp, Jr., Co-ed., grad. and undergrad.

MICHIGAN

Interlochen: NATIONAL MUSIC CAMP. Joseph Maddy, dir., 32nd season, June 28-Aug. 24. Band, chorus, opera, music lit., orch., conf. **Kalamazoo:** WESTERN MICHIGAN U., July 5-19. Summer Music Camp (students 9th through 12th grades). Voice, choral, all insts., band, orch. **Mackinac Island:** BRUCE FOOTE, Vocal Workshop (one day), Aug. 3.

MINNESOTA

Mankato: MANKATO STATE COLL., May 1 to Sept. (two sessions). Lit., singing, insts., music ed., admin. **Moorhead:** CONCORDIA COLL., June 8-July 31. Adv. harm. and ear tr., elem. ctpt.,' hist. and lit. of music, piano, organ, strings, voice. **St. Cloud:** STATE COLL., July 17-Aug. 28, will cond. fest. tour of Eur. countries. **Minneapolis:** U. OF MINNESOTA, June 15-July 18, July 20-Aug. 22. Mus. and mus. ed., grad., undergrad.

MISSOURI

Bolivar: SOUTHWEST BAPTIST COLL., June 1-Aug. 21. Funds. of mus., introd. to mus. lit., piano, organ.

MONTANA

Billings: EASTERN MONTANA COLL. OF EDU., June 15-Aug. 14. Mus. in pub. schs. Piano master class, June 18-19. **Bozeman:** MONTANA STATE COLL., June 16-July 17. Courses in insts., piano, organ, voice, chorus, theory.

NEBRASKA

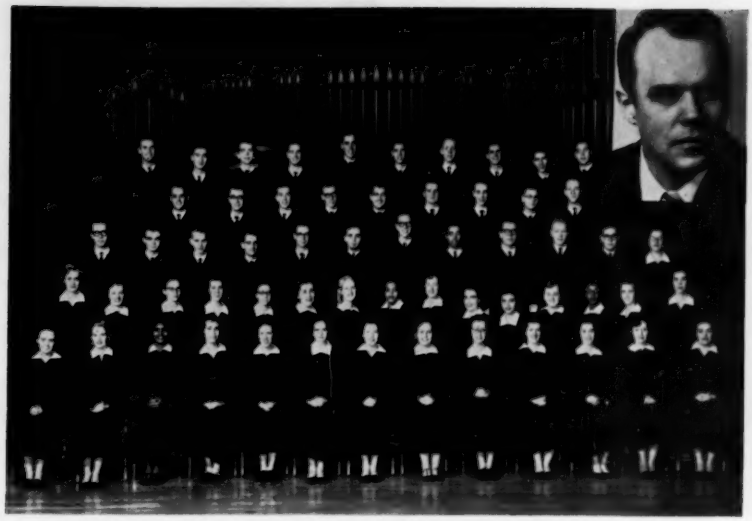
Crete: DOANE COLL., June 8-July 31. Mus. apprec., appl. music.

NEW HAMPSHIRE

Durham: U. OF N. H., Aug. 16-29, teenagers.

NEW JERSEY

New Brunswick: RUTGERS, STATE U. OF NEW JERSEY, June 29-Aug. 7. Courses leading to degree M. M. in Mus. Ed. **Union:** NEWARK STATE COLL., June 25 to Aug. 7. Mus. in elem. sch., choral masterworks (Teachers College Chorus).



The Oberlin College Choir and, inset, conductor ROBERT FOUNTAIN *appeared in a Town Hall concert on March 28.*

NEW YORK

Houghton: HOUGHTON COLL., June 9-Aug. 28. Applied mus., organ, piano, voice, strings, woodwinds, brass insts. **Ithaca:** CORNELL U., SCHOOL OF MUSIC, July 6-Aug. 15. Mus. in elem. school; "Art of Music" courses. **New York City:** BROOKLYN COLL., June 22-July 29, elem. sch. teachers courses, choral wkshop., contemp. music. MAXINE DORELLE, May through July, voice, opera roles, stage training, oratorio, songs. CAROLINE BEESON FRY (White Plains), June 17-July 29, voice, rep. ARTHUR GERRY, June 1-Aug. 15, vocal tech. and pedagogy. EDWIN HUGHES, July 6-Aug. 8, master class for pianists and teachers. ALTON JONES, July 6-Aug. 14, class for pianists. HENRY LEVINE, July 21-24, piano technique classes. MANHATTAN SCHOOL OF MUSIC, June 8-July 31. Open to degree and special students. John Brownlee dir. NEW YORK COLLEGE OF MUSIC, July 22-31. All branches of music, day and evening courses, Leslie Hodgson, dir.; Fredric Kurzweil, assoc. dir., rep. for singers and accompanists, choral workshop, piano ed. refresher course, ind. lessons. NEW YORK U., June 30-July 17, all branches of music; new course by Enoch Light on recording mus., tape editing. ANDREA PALESTRINA, June 15-Sept. 5, voice, rep., interp. ROSE RAYMOND, July 6-10, technique and interp. for pianists and teachers. DOLF SWING, July 6-Aug. 15, voice training and coaching. **Nyack:** NYACK MISSIONARY COLL., June 8-July 17, courses in funds. of sacred music; apprec.; hymnology, voice class, conducting, evangelistic piano playing. **Oneonta:** N. Y. STATE MUSIC CAMP, INC., Frederic Fay Swift, dir., 6 weeks starting June 28, on Hartwick Coll. campus. For young students. Co-ed. **Rochester:** EASTMAN SCHOOL OF MUSIC, June 29-Aug. 7. Workshops: Voc. teachers, symph. wind ensemb., July 6-10; piano teachers, July 20-24; Church musicians, string teachers, July 7-13; Music Library, July 27-31; Aug. 3-7, theory and comp. teachers; arr. lab., July 20-31. Grad. and undergrad. appl. music and classes for professionals. **Syracuse:** SYRACUSE U., June 29-Aug. 7, grad. and undergrad., mus. ed., theory, comp., and appl. music. Round Table Conferences, July 13-17. Piano Festival, July 14-17.

NORTH CAROLINA

Brevard: TRANSYLVANIA MUSIC CAMP, BREVARD MUSIC CENTER, June 27-Aug. 9. James Christian Pfohl, dir. All insts., voice, chorus, band, theory, orch. Co-ed., for students 12-20. **Salisbury:** CATAWBA COLL., June 8-19. Pub. School Music course, Dr. Marvin D. Wigginton. **Winston-Salem:** SALEM COLL., Summer Choir School, June 15-20, for begin. and adv. students. Early Amer. Moravian Music Fest. and Seminar, June 22-28. Dr. Thor Johnson, cond. of orch., Donald M. McCorkle, coordin.

OHIO

Berea: BALDWIN-WALLACE CONS. OF MUSIC, June 22-July 31. Lessons in all branches of applied music. Summer Music Clinic for H. S. students (music, band, chorus, orch.), June 22-July 5. **Columbus:** CAPITAL U. CONS. OF MUSIC, June 28-July 13, Church Mus. Institute. **Dayton:** U. OF DAYTON, June 22-Aug. 1, mus. ed., appl. mus. **Oxford:** MIAMI U., June 15-July 13. Robert Goldsand, repertory classes and priv. instr. in piano. **Springfield:** WITTENBERG COLL., June 15-July 18. Theory and priv. lessons, piano, voice, organ, orch. insts.

OKLAHOMA

Alva: NORTHWESTERN STATE COLL., June 8-July 31. Elem. sch. mus. for teachers, harm., voice and all insts. **Stillwater:** OKLAHOMA STATE U., June 1-5, elem. mus. ed. workshop; June 15-19, second mus. ed. workshop; June 24-27, band instr. workshop.

OREGON

Eugene: U. OF OREGON, June 22-Aug. 14. Theory, band, orch. and chorus. Fred Waring Choral Workshop, June 14-19; Creative Arts Inst., July 20-31, Roger Sessions in res. for two-wk. series.

PENNSYLVANIA

Beaver Falls: GENEVA COLL., June 8-Aug. 7. Courses in mus. apprec., pub. sch. mus., theory, solfeggio, sight reading. **Grove City:** GROVE CITY COLL., June 16-July 31, courses in applied and pub. sch. mus. **Delaware Water Gap:** FRED WARING MUSIC WORKSHOPS, June 28-Aug. 5. **Indiana:** STATE TEACHERS COLL., June 8-Aug. 28, hist. of mus., theory, inst. methods, sec. methods, orch., voice, introd. to mus., elem. methods. **Latrobe:** ST. VINCENT COLL., Aug. 17-22. Liturg. mus. workshops, Greg. chant, modal accomp., choir tech., psalmody, hymnology. **Lewisburg:** BUCKNELL U., July 13-Aug. 2, Chamber Music School. **Pittsburgh:** CHATHAM COLL., Summer Music Day Camp, June 22-July 30. Music, arts, dance, drama, etc. **Philadelphia:** ACADEMY OF VOCAL ARTS, reg. sess. cont. through July 24. Britten's "Rape of Lucretia," two perfs., June. COMBS COLL. OF MUSIC, July 15-Aug. 15, mus. and acad. courses. PHILA. CONS. OF MUSIC, June 22-July 31, instr. and voc. music, theory, harmony. PHILA. MUSICAL ACADEMY, June 22-July 31, instr., voice, harm., hist., acad., electives. SETTLEMENT MUSIC SCHOOL, June 29-Aug. 7, instr. and vocal. TEMPLE U., June 29-Aug. 7, instr. music, band arr., choral cond., theory. Study tour, field surv. of Eur. music.

SOUTH CAROLINA

Greenwood: LANDER COLL., July 13-Aug. 14. Roberta Major, mus. apprec., and mus. for elem. sch. child. **Rock Hill:** WINTHROP COLL., June 10-Aug. 11, piano, voice, organ, mus. apprec., adv. choral methods.

SOUTH DAKOTA

Aberdeen: NORTH. STATE TEACHERS COLL., June 15-26. Workshop in mus. for children in elem. schs., with Dr. Colleen J. Kirk, of U. of Ill. **Yankton:** YANKTON COLL., June 2-7. Band, orch., choir and priv. lessons.

TENNESSEE

Memphis: MEMPHIS COLL. OF MUSIC, June 8-18, July 20-Aug. 22. Piano clinic, June 15-19. **Sewanee:** SEWANEE SUMMER MUSIC CENTER, June 21-July 26. Julius Hegyi, founder-dir., orch. and cham. mus. for H. S. and coll. students; sponsored by Univ. of South.

TEXAS

Canyon: W. TEXAS STATE COLL., Music Camp, Aug. 2-14. Band, orch., chor., all insts. Dr. Ted J. Crager, dir. **Denton:** TEXAS WOMEN'S U., June 3-July 10, July 13-Aug. 19, Voice, piano, German and Ital., hymnology. **El Paso:** TEXAS WESTERN COLL., June 1-10, "Border Music Festivals." **Ft. Worth:** SOUTHW. BAPTIST THEOLOGICAL SEM., School of Church Music, May 25-July 17, also 4-week terms, May 25-June 19; June 22-July 17. Church mus., organ, piano, voice.

VERMONT

Adamant (Montpelier): ADAMANT SUMMER MUSIC SCHOOL, Edwine Behr, dir., Aug. 3-31, piano, violin, flute, pedag., ensembl. courses. **Bennington:** BENNINGTON COLL., Comp. Conference and Chamber Music Center, Alan Carter, dir., Aug. 16-30. **Burlington:** U. OF VERMONT. Clinic for Mus. Ed., Aug. 24-26. **Marlboro:** MARLBORO SCHOOL OF MUSIC, June 29-Aug. 24. Chamber music, Rudolf Serkin, dir.; B. Moyse, piano; Alexander Schneider, strings; M. Moyse, woodwinds. Festival, July 5-Aug. 23 (Sundays).

VIRGINIA

Farmville: LONGWOOD COLL., June 15-Aug. 8. Elem. mus., piano, choir, organ, summer school chorus. **Fredericksburg:** MARY WASHINGTON COLL. (U. of VA.), June 15-Aug. 7. Music survey, courses in counterp., choral cond. **Petersburg:** VA. STATE COLL., July 6-Aug. 14, choral and instru. workshop. **Williamsburg:** COLL. OF WILLIAM AND MARY, Dept. of Music, June 15-Aug. 15. Summer band school for Jr. and Sr. H. S. students.

WASHINGTON

Pullman: STATE COLL. OF WASH., June 15-July 24, Graduate Music Courses. **Tacoma:** COLL. OF PUGET SOUND, Third Annual Church Music Workshop, Dr. Charles M. Fisher, dir., July 27-31, guest teachers incl. Ifor Jones, choral tech.; Ruth Krehbiel Jacobs, Jr. choir; C. Griffith Bratt, organ.

WISCONSIN

LaCrosse: LaCROSSE STATE COLL., June 22-July 31, mus. ed. for grades, Mus. Lit.-Fine Arts Workshop. **Madison:** U. OF WIS., 30th annual Music Clinic, June 14-20, junior band, orch., chorus; June 21-July 11, senior session; July 9-11, mus. dir. conference.

CANADA

Stratford: STRATFORD FESTIVAL OF CANADA, July 6-24, piano master classes, Lev Oborin, Louis Applebaum, mus. dir. **Toronto:** ROYAL CONSERVATORY OF MUSIC, Boyd Neel, dean; Ettore Mazzoleni, princip., July 2-22, teach. courses, master classes, sacred music, opera workshop.

Metropolitan Gives "Boheme" Performances for Students

The Metropolitan Opera is giving seven performances of "La Boheme," sung by regular members of the company, in their annual series for students sponsored by the Metropolitan Opera Guild. The dates of the performances are March 6, 11, 17, 19, 25, April 3 and 10, all in the afternoon and beginning at 1 o'clock. The performance on March 17 presented a cast headed by Heidi Krall (Mimi), Charles Anthony (Rodolfo), Gloria Lind (Musetta), Frank Valentino (Marcello), William Wildermann (Colline), Lorenzo Alvary (Alcindoro), Calvin Marsh (Schaunard) and Gerhard Pechner (Benoit), and was conducted by Ignace Strasfogel. The Guild's Education Committee, of which Mrs. Charles F. Darlington is chairman, were hostesses at a luncheon before the performance.

Here and There

By MARY CRAIG

■ One of the better evenings of opera was staged by the Rossini Opera School on March 1 in the auditorium of the West Side YMCA. The fine standard scores of the repertory, with the exotics interspersed, are outstanding on the Rossini series. On this occasion, "Madama Butterfly" was presented with an excellent cast including Alexandra Moss as Cio-Cio-San, Thomas Hageman as Pinkerton, Charles Dunn as Sharpless, Maria Martel as Suzuki, plus a fine supporting group.

Numerous celebrities of song and stage have been trained by Luigi and Hulda Rossini and one of the more recent stars, tenor William Lewis of the Metropolitan Opera Association, sang his first Rodolfo (Boheme) on March 25 in the big house at 39th and Broadway.

■ Frances Archer and Beverly Gile, the attractive song duo, have just returned from a lengthy tour starting from New York down through the Carolinas, Georgia, Arkansas, Oklahoma, Missouri, Kansas, Illinois, Texas, Ohio, Kentucky, and as far across country and back as the country goes —sea-to-sea! Good press, high adventure and loads of purchased "loot" of old crystal, hallmarked silver, mountain woven rugs *et al.* highlighted the trip. The girls say they couldn't decide whether it was a singing or shopping tour!

There was a near catastrophe in Richmond, Kentucky, when approximately one minute to curtain rise, Beverly broke an important back-of-the-gown zipper. "It was lucky it was Bev," remarked Frances, "because she can't sew and I had to stitch her into her evening regalia from stem to stern. The audience never knew how close they came to a strip tease act!"

A real thrill was the return engagement at Hanover College (Indiana). On a previous date the girls had been informally entertained at Sigma Chi Chapter House, an impromptu "kitchen" party, when they were plied with hamburgers and such. This visit brought a formal invitation *cum* reception after the concert, and other elegancies. At this event, Archer and Gile were regaled with a song fest by the fraternity members. Sweethearts the girls undoubtedly are. Now they can claim "Sweethearts of Sigma Chi" as a title. It was nice to hear that their kitten Horatio thrived on the trip. (Management states that the tour had to be set to suit his convenience. He got to be very belligerent with truck drivers and now poses regally and purrs triumphantly.)

DORIS OKERSON, *mezzo-soprano, featured last summer in the "Count Ory" production at Tanglewood, has sung this season in many recitals presenting works by contemporary composers. With the League of Composers, the American Music Festival over WNYC, the National Association for American Composers and Conductors, the Composers Group of New York, the New York Chamber Ensemble and similar concert organizations, the mezzo-soprano has appeared under the baton of eminent conductors in the Manhattan premiere of Darius Milhaud's "Four Secular Solo Cantatas," Sergius Kagen's "Sleep Now" and "I'm Nobody" (world premiere); also in the world premiere of "Choir of Starlings," and "Four Motets for Flutes, Voice, Violin" by Leo Smit. She was the star soloist at Radio City Music Hall in the Easter Program.*

■ Flash news from famous Tulsa Opera reports a sensational performance of "Il Trovatore," March 19-21. The fabulous cast included Jussi Bjoerling, as Manrico; Elinor Ross, the Leonora; Leonard Warren, as Count di Luna; Jean Madeira, Azucena; with Dorothy McCormick, William Sheehan, Wesley Johnston, James Carstarphen, all of Tulsa, Oklahoma, in the supporting roles. Ballerina Moscelyne Larkin and premier danseur Roman Jasinski headed the fine ballet ensemble. Giuseppe Bamboschek conducted; staging was by Anthony Stivanello, with sets by Petter Wolf & Associates of Dallas, Texas. A blue-ribbon, star-studded audience decorated the hall. Said Walter Herbert, internationally eminent opera conductor and a visiting fireman at the Tulsa production, "This is miraculous. What has been accomplished is amazing." Founder and president of the Board, Maude Lorton Myers, will be busy for some weeks accepting congratulations and compliments and taking bows. Already plans are in line for a great 1960 season.

■ Joann Grillo, gorgeous young contralto, was soloist at Hunter College Auditorium with the American Symphony of New York, Enrico Leide conducting. She will be starred as Amneris in the opening of the Brooklyn Opera's Spring season "Aida." Guido Salmaggi is the director.

ELIZABETH CARRON *as "Madama Butterfly," her acclaimed debut role of last season with the New York City Opera. The soprano's spectacular success as Liu, Mimi, Birdie (in Regina) and Glauce (Medea) in Dallas, Texas, among other lyric achievements in New Orleans and around the opera circuit, have brought re-engagements. She will sing this Spring in the American Opera series staged by the New York City Opera forces under the direction of* JULIUS RUDEL. *Her Butterfly is already scheduled for presentation with this company in the coming Fall.*

■ The Song - of - the - Month Club is flourishing, according to innovator and founder Herman J. Berlandt. This is the service to singers that offers a monthly choice of contemporary art songs, newly published and carefully screened unpublished compositions. The plan is to mail ten songs each month, of which the singer chooses and retains two, returning the ones eliminated. Seems a fine idea for program building, particularly for better groups in English.

■ Earl Wild was featured on Gershwin Night over ABC-TV "Voice of Firestone." With Paul Whiteman conducting, the pianist played the "Rhapsody in Blue."

■ Young Kenneth Chertok, a finalist in the 1957 San Francisco Opera Auditions, made a successful debut last season as Iago with the Los Angeles Philharmonic; he also appeared in 1958 with the St. Louis Municipal Opera and in leading roles on Broadway and in Hollywood. The baritone a protege and pupil of famed Ljuba Welitsch, is scheduled to sing at Wigmore Hall, London, this month, proceeding from there to Vienna and the major opera houses of Italy.

■ Teresa Stratas, young and lovely soprano from Canada, who has been called (for voice-range and appearance reasons) the "Baby Callas," sang triumphantly with the Toronto Symphony in late January. Miss Stratas was one of four aspirants pictured in the New York *Times'* story on Auditions of the Air finalists for the Metropolitan. We are keeping our fingers crossed!

(Later: She won, by golly! Cheers!)

Scenes from the Metropolitan Opera's first production of Berg's "Wozzeck." Lower left, HERMANN UHDE *(Wozzeck) stares at the blood on his hand as he is questioned by* MARGARET ROGGERO *(Margret) about its meaning. Lower right,* ELEANOR STEBER *as Marie, in Act III, Scene* 1, *sings a lullaby to her child* (ALICE PLOTKIN). *Above, scene in the beer garden, where Andres* (CHARLES ANTHONY, *center with guitar) sings for the dancing couples, while the two Apprentices* (CALVIN MARCH *and* EZIO FLAGELLO, *prone) philosophize drunkenly.*

All Photos by Louis Melançon

NEW YORK CONCERT AND OPERA BEAT

METROPOLITAN OPERA

Wozzeck, March 5, E—A memorable evening was this first performance by the Metropolitan of Alban Berg's path-breaking music drama. The same stage had witnessed its initial New York performance on Nov. 24, 1931, when Leopold Stokowski brought the Philadelphia Opera Company production of this work to Manhattan with the Philadelphia Orchestra in the pit. The New York City Opera Company had also performed the opera with moderate artistic results some six years ago. Both these hearings were eclipsed in scope and power by the present production, which had Karl Boehm in the pit as a highly capable welder of the musical elements; it also had new *décor* by Caspar Neher, identified with the work since its Berlin State Opera premiere in 1925, and staging by Herbert Graf. An English version of the text by Veda Herford and Eric Blackall was in large part understandable to the listener, though the pronunciation of the artists was not in all cases clear.

Berg's setting of the 19th century dramatist Georg Buechner's play (the 25 scenes cut by the composer to 15 and somewhat rearranged) is of course a milestone in 20th century opera. With its largely atonal harmony, original orchestration in which the parts do not merge or sustain one another, the use for each scene of a musical form such as fugue, suite, sonata, passacaglia, etc., and of a vocal line which skips widely and employs the *Sprechstimme* (song-speech), it offers a great challenge to interpreters. In the Metropolitan's production — perhaps because of the large house—it seemed that the decibelic volume of the work was somewhat stepped up. The acting also was planned on a broad scale.

Much of the singing seemed to have more of a lyric, normal quality than one remembers in the Stokowski production or at City Center. This was particularly true of Eleanor Steber's able portrayal of stolid Marie, the false mistress of the poor soldier Wozzeck, who falls victim to his avenging knife for her infidelity with the handsome Drum Major. She sang the role with commendable fluency and fullness of tone, dealing with the cruel tessitura and changing moods effectively, though perhaps a mite more of wistfulness would have added a greater sympathy for the character. Her Bible-reading episode in Act III was powerful and moving, and her terror in the death scene graphic.

The central role of Wozzeck had a well-thought-out and consistent reading by Hermann Uhde, whose tall form and patient manner were appropriate to a vocal performance of moving sort that won sympathy for the oppressed and ill-treated but essentially good-hearted soldier. His slow awakening to the cruelty of his life and his sudden realization that he had been deceived and "one of them must die" were moving and his closing scene was deeply harrowing. Perhaps a more commanding figure might be evoked for the final episodes.

Kurt Baum as the strutting Drum Major outlined his part with great dramatic breadth, especially in the barracks scene and sang with a voice fuller than in other recent roles. Karl Doench as the fussy and pedantic Doctor also provided a most masterly caricature in this part, if his English diction was very dense. Paul Franke as the self-righteous Captain gave a great deal of point to this satiric characterization. Margaret Roggero sang and projected well the somewhat waspish character of Margaret, especially in the scene where she discovers blood on Wozzeck's hands. Other character assignments of apt sort were those of Charles Anthony as Andres; Alessio de Paolis as The Fool; Ezio Flagello and Calvin Marsh as two Apprentices; Earl Ringland as a Soldier, and Charles Fuerstner as a Townsman. Much praise was deserved by Alice Plotkin, who mimed Marie's terrified child appealingly. The few choral ensembles, trained by Kurt Adler and Thomas Martin, were praiseworthy.

The new production was made possible by a generous gift from the Fran-

Owing to the inclusion of much summer school material this month, some of the New York concert reviews have had to be held over to the May issue.

Photos of Tebaldi, Fernandi and Merrill by Louis Melançon, Rankin by Bruno of Hollywood

Four of the principals in the Metropolitan's revival of Verdi's "Don Carlo." Upper row, EUGENIO FARNANDI *as Don Carlo and* RENATA TEBALDI *as Elizabeth of Valois. Lower row,* NELL RANKIN *as Princess Eboli,* ROBERT MERRILL *as Rodrigo.*

cis Goelet Foundation and no expense had been spared for mounting and study. Neher's costumes were generally effective and most of his set designs also. The pond with its huge, red setting sun was most atmospheric and symbolic of the text. Also effective was the beer garden, with several levels on which the band played discordant waltz motifs and the dregs of the town danced. The barrack room was "regimented" and grim, and the town square had a monochromatic backdrop, the rooftops of which appeared above small interior sets. Marie's room seemed too new and knotty-pinish for a girl in deep poverty, and other sets were on the literal side. But these are minor details in a production that ended with a triumph and shouting ovations by a packed house at the end. (Curtain calls were wisely eliminated during the work.) The throng feted lengthily the cast and others involved in the production, especially Mr. Boehm. R. K.

Don Carlo, March 14, E—With all its gloomy splendor, top-rank cast, rich decor and sumptuous scoring, this "Don Carlo" performance moved sluggishly before a cold audience for two full acts, but caught fire and flamed spectacularly in the first scene of Act III, the study of Philip the Second of Spain. From then on, the 16th century drama and the Verdi musical magic combined in a succession of highly climactic and thrilling episodes.

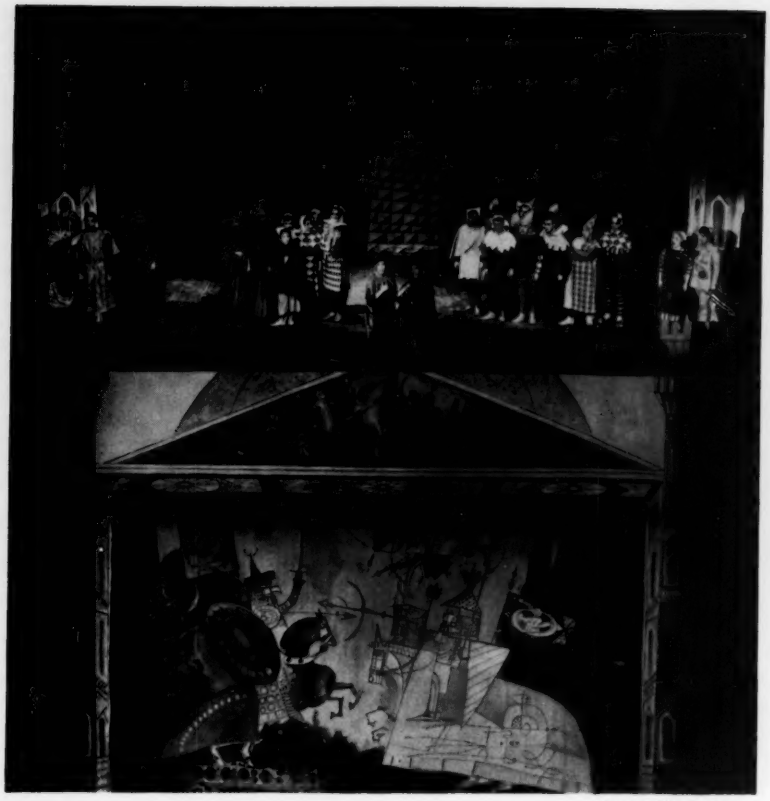
An elder tome on operas states that "Don Carlo" was eclipsed within five years after its 1867 premiere by the scintillating "Aida" and "is scarcely remembered today" (1946). It seems therefore that we should be doubly grateful to the Metropolitan Opera, its stars of song and its fine-toned orchestra for a revealing and delectable presentation of a fascinating, though debatable, segment of history set to soaring music. This, incidentally, was the first "novelty" staged by Rudolf Bing when he became the "Met's" manager, ten seasons ago.

Conducted steadily by Fausto Cleva, the really great cast was headed by Cesare Siepi, who as King Philip dominated the stage and gave a stirring delivery of the "Ella giammai m'amo." Nell Rankin was cast as Princess Eboli, and it was her evening. Her singing of the first air and duet, with Madelaine Chambers as Theobald, was pleasing; but in her glorious "O Don Fatale" of Act III she won a merited outburst of prolonged applause that stopped the show. She was dynamically and vocally superb.

Robert Merrill has warmed into the role of Rodrigo and in resonant singing and poised stage bearing was an outstanding figure. Hermann Uhde used his deep-toned baritone voice as the Grand Inquisitor, but practically all exponents of this brief but focal part suffer from the inevitable contrast with the once-seen, always remembered, terrifying depictment by Hans Hotter in the 1950 revival.

Elizabeth of Valois, a lovely but pallid figure is no role for Leonie Rysanek. She was alluring and tragic in contrasting moments but her exceptional voice deserves wider scope. Eugenio Fernandi, a handsome Crown Prince, sang with a youthful fresh quality coupled with a stage awkwardness that should be corrected. His is too promising a talent to be constricted by inadequate histrionics.

One wonders why a luminous voice such as that of Martina Arroyo was given a debut in the hardly-heard Celestial Voice of the *auto-da-fe.* (Incidentally, this was the first hearing several years back for Lucine Amara, who has since made something of a place for herself at the Met. So we can discern prospects that please for Miss Arroyo!) Robert Nagy, Louis Sgarro, William Olvis, Audrey Keane completed the roster and contributed to a performance that increased in vigor and interest as the evening progressed. M. C.



Impact Photos, Inc.

Scene from the first act of "The Count Ory," as staged by the Juilliard Opera Theater. Below, proscenium and curtain for the production, part of the settings designed by Steinberg.

BORIS GOLDOVSKY *and* EWAN HARBRECHT *after the performance of "Count Ory" at Tanglewood in the summer of 1958. The lovely young soprano, who starred in that premiere, is now on tour from coast to coast in her annual schedule of concerts under the Columbia Artist Management.*

JUILLIARD CONCERT HALL

A production in English of Rossini's two-act comic opera "The Count Ory," said to be the first hearing in New York since 1831, was given with success by the Juilliard School of Music Opera Theatre and Orchestra at the school's Concert Hall on March 13, 14 and 15.

A feature of the production were the delightfully bizarre settings devised by Saul Steinberg, well known for his drawings in various magazines. They included an extensive curtain on which were painted impressionistic views of castles, knights sallying forth to battle and the like, that unrolled horizontally during the overture.

The story is slight, and concerns Count Ory ,a young Don Juan, who contrives to smuggle himself and his male retainers into a chateau where some high-born ladies, including the object of his love, the Countess Formoutiers, have shut themselves up while their husbands and brothers are away on a Crusade. Disguising themselves as nuns, the men beg shelter for the night, raid the wine cellar surreptitiously and begin to make love to the ladies before the husbands' return is signalled and they are smuggled out a side door.

The arias allotted to the Countess are elaborate and florid in the style of Rosina in "Barber of Seville." This role was sung and acted with charm and vocal skill by guest artist Judith Raskin on the opening night. Shirley Verett-Carter, contralto, also was impressive in song and acting as Ragonde, her lady-in-waiting. Nico Castel, a guest artist, impersonated Count Ory, singing ably with a light tenor and youthful impetuosity. Ara Berberian, another guest, provided a strong character portrayal as the fussy tutor. Marbell Higby, as Isolier, the Count's Page, showed much vivacity and vocal flexibility. Paul Ukena, guest, portrayed Raimbaud, the Count's Companion, with much dignity, Perryine Anker was heard as Alice, a local belle.

Particular charm was displayed in the second act setting within the chateau, with Leo Van Witsen's sumptuous costumes for the ladies a strong feature. Projection devices were used here to suggest a great castle chamber on a rather small stage. The choral scenes in this act were particularly effective, as trained by Donald Jenkins, while the stage direction of Frederic Cohen and Elsa Kahl was professional and highly effective in the roistering scenes of the concealed henchmen.

The English version of the book, by Robert A. Simon, had been commissioned by Juilliard, and was lively and understandable, especially delightful in some of the rhyming couplets written for the tutor and for the men who praise wine with so much gusto. Above all, the musical preparation of this work and the conducting of the large and adequate orchestra by Frederic Waldman, deserved the highest praise.

On Saturday night Harold Johnson alternated in the role of Count Ory, Gloria Berliner was heard as the Countess, and Estelle Tyner appeared as Isolier.

R. K.

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HUNTER COLLEGE AUDITORIUM

Hunter College Opera Association and Opera Workshop, William Tarrasch, conductor, March 18, E — For their major presentation of the season the Hunter College Opera Workshop gave a double bill which included Rieti's "Don Perlimplin" (New York premiere) and "Pepito" by Offenbach. The Rieti work is based on a play by Garcia Lorca.

According to the program notes, Rieti "has sought to combine the spirit and certain structural techniques of the 18th century opera buffa and the 19th century lyric opera and has translated these fused influences into his own contemporary musical idiom." In this aim he has been betrayed to some extent by his libretto, or at least the English adaptation of it. The plot is full of symbolism, which was considerably obscured by some very weird English as well as some rather muddy diction. The music, as usual with Rieti, is witty and clever rather than profound, and the craftsmanship is of a very high order.

Robert Peterson and Rita Wynne in the principal roles were vocally excellent, histrionically effective and musically secure in spite of the many pitfalls in the score. Annina Celli, Donna Marie Hankla, Marcia Baldwin and Isabella Mebane were effective in lesser roles.

The Offenbach work is a charming bit of fluff. Naomi Lang and David Starkey brought off the two principal roles with charm and verve, and Leslie Faber showed a tremendous flair for comedy in the part of Vertigo.

The productions were, as usual, outstanding for a workshop. The sets designed by Richard Mason were delightful, the staging of Rose Landver was most effective, and the musical preparation and co-ordination under the baton of William Tarrasch was first-rate. C. E. R.

CARNEGIE HALL

New York Philharmonic, Leonard Bernstein, conducting, **Gary Graffman,** pianist, Feb. 15, A—The Philharmonic, with Bernstein conducting, presented its 5,924th concert. The guest solo artist was Gary Graffman, pianist, who was heard in the Tchaikovsky Concerto in B flat minor. Other works on the program were Walter Piston's Concerto for Orchestra, and the well-known "Scheherazade," Symphonic Suite, Op. 35 of Rimsky-Korsakoff.

Mr. Graffman's performance of the Tchaikovsky Concerto was a magnificent one, virile in its pianistic intensity at the dramatic moments, and equally calm and serene with a quiet, singing tone of fluency and beauty wherever the score demanded. Supplementing the expressiveness of the pianist's presentation, the orchestra under Mr. Bernstein's able direction, made for the soloist a framework of integrated loveliness.

The orchestral offerings of the Piston Concerto, and Rimsky-Korsakoff's colorful and tuneful "Scheherazade" were duly impressive. In the latter, John Corigliano played the incidental violin solo with commendable artistry, tonal clarity and sweetness. L. C.

New York Philharmonic, Leonard Bernstein, conductor, **Van Cliburn,** pianist, Feb. 17, E—In a special concert for the benefit of the orchestra's Pension Fund, Van Cliburn left behind the Tchaikovsky and Rachmaninoff concertos that accompanied him in his sudden rise to fame, and entered new musical territory with a program of three concertos. Such is the magic of his name that the house was sold out to Philharmonic subscribers before the public even had a chance at the tickets.

The evening opened with Mozart's C Major Concerto, K. 503, one of the greatest and least played of the master's 27 compositions in this form. Although he approached it studiously and even reverently, Mr. Cliburn did not seem to be completely at home with this work; a lack of rhythmic vitality, elegance of tone and phrasing produced disappointing results. But with Schumann Concerto, he displayed his great gift for making the piano "sing" its melodies in a warm, expressively shaded line, and reached satisfying and powerful climaxes without resort to pounding or empty display.

After intermission, the young artist returned to play the Prokofieff Piano Concerto No. 3 in C major. A thoroughly exciting performance. Both Mr. Cliburn and Mr. Bernstein seemed to find the work especially congenial, and collaborated smoothly in a reading of clarity and vitality. The audience remained on its feet to cheer until raised house-lights showed that the evening was at an end. J. G. B.

Boston Symphony, Charles Munch conducting, **Henryk Szeryng,** violinist, soloist, Feb. 18, E—The modern work on the program was Walter Piston's Symphony No. 3, composed in 1947 and winner of the Pulitzer Prize for composition in 1948. Played with a precise workmanship and loving care, it is a sturdy, broadly dignified work, if rather academic in flavor. It is in four movements, alternating slow and fast; its instrumental combinations are often startlingly fresh and treatment of themes is every inch symphonic. But a central personality seems to be lacking, an inward vitality which would remove the work from the lecture hall and make it an absorbing adventure in art. Mr. Piston was on hand to acknowledge the warm reception.

Henryk Szeryng, Polish-born violinist, traversed the difficulties of the Tchaikovsky Concerto with security and aplomb, especially after he had passed the cadenza in the first movement. With that behind him, he gave the concerto the kind of controlled abandon it requires and provided an unerring, warmly phrased reading.

The other works on the program were the Weber Overture to "Oberon" and Ravel's "La Valse." If Ravel's is the apotheosis of the waltz, as it has been called, Charles Munch's reading of it is possibly the apotheosis of all versions. Swirling, vaporous, blazing—it glowed in the glory of orchestral color and style usually produced by the BSO for impressionist music. R. H.

Claudio Arrau, pianist, Feb. 20, E — In playing heroic music in the grand style, Claudio Arrau ranks with the elect. His Beethoven is imperially concerned with the long line and delineation of form; his Chopin is supercharged with a personal romanticism that never niggles over small effects or perfumes the notes with mere color.

His program included two Beethoven sonatas: Opus 7 in E flat and Opus 111. The latter sonata, attempted by many pianists but scaled by few, was held together and sustained admirably. Its bleak, often unpianistic sonorities sounded grandly symphonic. Three short pieces by Schönberg, Opus 11, were also played and the program ended with a Chopin group: the Scherzo No. 4, Nocturne in B and Allegro de Concert. R. H

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The Annual Dinner of the New York Singing Teachers Association at the Hotel Park Lane, New York, on March 17. Presiding was BURTON CORNWALL, *president.*

New York Philharmonic, Leonard Bernstein conducting, **Tossy Spivakovsky,** violinist, soloist, Feb. 21, E—The feature of the concert was the first New York performance of Roger Sessions' Violin Concerto, written about 1940 and played elsewhere but never previously brought to Manhattan. It is one of the most original scores in this form produced in the last few decades. Of its four movements, Largo, Scherzo, Romanza, and Molto Vivace e Sempre Con Fuoco, each has a characteristic color. The scoring is unusual in the fact that all violins are omitted in the orchestral accompaniment, perhaps to let the solo instrument show forth more boldly. The solo part abounds with extreme difficulties in attaining the expression desired by the composer, who has asserted that in this score he "was first wholly himself." Mr. Spivakovsky contributed a brilliant feat in his very effective performance; the same credit must be given to Mr. Bernstein for his skillful reading of a controversial work. The remainder of the concert consisted of Beethoven's Third "Leonore" Overture and Tchaikovsky's Fifth Symphony. R. K.

New York Philharmonic Orchestra, Leonard Bernstein conducting, **Jacob Lateiner,** pianist, soloist, Feb. 22, A—The concert opened with a suite from Virgil Thomson's opera "The Mother of Us All." The music again impressed by its clarity and economy of writing, its use of melodic elements and of a tastefully modern orchestration.

The American pianist Jacob Lateiner gave a workmanlike performance in the Schumann Piano Concerto, which had command of style and technical facility to commend it, if the rich emotional and romantic elements were not always plumbed to the highest degree. The program closed with a stirring reading of Tchaikovsky's melodious and climactically powerful Fifth Symphony. D. T.

Igor Besrodni, violinist, Feb. 22, E—The American debut of a ranking Soviet violinist created considerable interest, in view of the successes won here by several of his countrymen in recent seasons. Assisting at the piano by the Soviet pianist Sofia Vakman, Mr. Besrodni established himself as a good technician, a sensitive performer, if not a highly imaginative one. He played the Handel Sonata in E major with the pianist in a smooth and understanding performance, though not of the greatest classical stylistic mastery. The Prokofieff Sonata No. 1, in F minor, as played by the two artists, was given a reading of authenticity and incisive power. The Bach Chaconne, outlined with good technical grasp, was less strong on the structural side. The second half of the concert was devoted to Chausson's "Poème," given with tonal charm if not the greatest feeling; two "Preludes" by Gershwin arranged by Heifetz, not quite idiomatic in execution; and Ravel's Gypsy Rhapsody "Tzigane," which had a lilting reading of much appeal. D. T.

New York Philharmonic, Pierre Monteux conducting, **Rudolf Serkin,** pianist, soloist, Feb. 28, E—With Pierre Monteux, as vital as ever, taking over as guest conductor for indisposed Dimitri Mitropoulos, the concert offered some fabulous music-making. It opened with the Couperin-Milhaud Prelude and Allegro from "La Sultane," charming pieces of the French master remodelled in modern vein by Milhaud and performed with much grace.

Serkin's playing of the "Emperor" Concerto of Beethoven had great freshness and intellectual power; the technical demands were fulfilled with superb ability and the emotional depths plumbed feelingly. To the exceptional reading, Monteux's plastic and broadly conceived accompaniment added a great deal.

The final half was devoted to Berlioz's "Symphonie Fastastique," a work which the conductor gave such spontaneity, ro-

(*Continued on page* 36)

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PHILIPPA SCHUYLER, *pianist from the U. S., at right, is entertained in the home of the Governor General of the Belgian Congo,* M. G. DUMONT *and* MRS. DUMONT, *in Leopoldville, on her concert tour.*

THE INTERNATIONAL SCENE

PARIS

■ In February there were two important novelties, at the Opéra and the Opéra-Comique. Their importance was particularly due to the librettist, Jean Cocteau. This versatile writer, director, movie-maker, painter, designer, etc., is no stranger in the musical world; he was one of the founders of the famous group "Les Six," who were so important to the musical development between the two wars.

For the Opéra, Cocteau has drawn his subject for a ballet, "La Dame à la Licorne," from a series of celebrated tapestries now belonging to the Cluny Museum. The licorne, or unicorn, is the symbol of purity and according to legend can receive nourishment only from the hands of a virgin. But a handsome Knight arrives on a magical, prancing animal. The lady is much disturbed by this apparition, and the unicorn falls prey to hallucinations in which he sees his lady in the arms of the Knight, and little by little he dies.

This ballet, which was first performed in Munich in 1953 and has since been presented all over Europe, was choreographed by the German Heinz Rosen. The striking sets and the rich and fantastic costumes were the product of the limitless imagination of Cocteau, who in addition placed a second small orchestra on the stage, with the musicians in full dress and white tie. The surrealism of the subject was thus most effectively underlined. The score is by Jacques Chailley, eminent musicologist and specialist in the music of the Middle Ages. He has used several well-known Renaissance songs such as "L'Amour de moy," "A mon seul Désir," which he has skillfully developed in the form of old dances (pavanes, forlanes, etc.), employing not only special instrumental colors, but also modal and rhythmic procedures, mixed with certain extremely modern devices. The three dancing stars were perfect. Liane Daydé, who has made a great deal of progress, was brilliant and moving under the unicorn's mask. Claude Bessy as the Lady, displayed a radiant beauty and a sure technique. Michel Renault found himself cast in one of his best roles; his entrance as the Lion Héraldique was sensational. The orchestra, under the baton of Robert Blot, regular conductor of ballets, was once again excellent.

■ A few days later the Opéra-Comique put on "La Voix Humaine," a lyric tragedy in one act and for one singer, with libretto, mise-en-scène, settings and costumes by Cocteau, and music by Francis Poulenc. A woman telephones for the last time to her lover, who is to marry another on the following day. This is a genuine tragedy, thanks to the music, which is a veritable miracle of emotion. By the most simple methods it reflects the sufferings of the heroine with a real poignancy. Poulenc's system of recitative amplifies the dramatic feeling of the monologue, and the silences of the voice part are filled in with an orchestral motive made up of two notes, a fourth, which suggests the answers of the invisible lover. The whole theater was shaken by the superb talent of Denise Duval. Singing without intermission for 45 minutes, all alone in her deserted room, with a red cloak thrown over her shoulders, she really lived her tragic role in a superb manner. The orchestra, under the excellent direction of Georges Prêtre, never covered the voice, and contributed to the success of the occasion.

■ The famous ballerina Ludmilla Tcherine, whose recent departure from the Opéra caused an uproar, has assembled a company of dancers and put on a performance here in Paris, which she plans also to take to London and New York. In order to reanimate the *genre,* she called in directors from the theater and the cinema, such as Jean Renoir, and various choreographers such as Lifar and the American Don Lurio. A painter herself, she designed the sets and the costumes for one of the ballets, "Feu aux Poudres." The commission for the music of the various works was awarded to Maurice Thiriet (excellent in the ballet "A tout Coeur") and the Greek Mikis Theodorakis, whose score was quite banal. Tcherine also recites poems during the program. This bizarre *mélange* at times gave an impression of incompleteness, of pretentiousness and often of bad taste, in spite of the applause of the opening night audience. We should retain, however, the best ballet based on a Spanish legend, "Les Amants de Teruel," with impressive sets by the famous painter Jacques Dupont.

■ The Orchestre National de la Radiodiffusion Française is celebrating the 25th anniversary of its founding with a series of magnificent concerts given in the Theatre des Champs-Elysées, and conducted successively by Inghelbrecht (one of the founders), Vandernoot, Silvestri, Kletzki, and Rosenthal. Assisting artists are the pianists Marguérite Long, Samson François and Clara Haskil, and the famous singer Elisabeth Schwarzkopf.

The third concert of the Domaine Musical presented a new two-piano team, Aloys and Alfons Kontarsky, who must be classed among the best because of their technique, their rhythm, and their exceptional synchronization. They played works by composers of the tone-row school: A. B. Zimmerman and Pierre Boulez, founder of these concerts, and the Belgian Henri Pousseur, whose conceptions permit the artists to modify the composition by means of improvisations, taking off from certain reference points which are established by the composer. These concerts have a big following among people interested in this sort of experimentation.

SUZANNE DEMARQUEZ

LONDON

■ An ovation such as only La Callas had known since the war rocked Covent Garden the night Joan Sutherland sang "Lucia di Lammermoor." The critics without exception endorsed the public's verdict; the B.B.C. threw out a whole evening's scheduled programs to broadcast a subsequent performance in full.

Conducting by Tullio Serafin and a handsome production by Franco Zeffirelli brought the Donizetti tragedy triumphantly back to the Royal Opera House for the first time since a memorable night in 1925 when Toti dal Monte conducted a recalcitrant orchestra across the footlights with her fan. The wonderful melodies gained dramatic stature from a brilliant production, and from the vocal artistry of a cast which included Kenneth Neate as a fine Edgardo and Geraint Evans a powerful Enrico.

Miss Sutherland's emergence as a true diva crowned its success. The tall Australian soprano molded a vocal line of exceptional purity and eloquence, and a newly developed dramatic personality added to faultless technique achieved a Mad Scene of moving splendor.

Other operatic events were somewhat eclipsed by the Sutherland saga. Among them were Sena Jurinac's Covent Garden début in "Madame Butterfly"—a performance of radiant, thrilling proportions, but a Butterfly over-weighted by an almost Isolde-like personality. In a revival of "Salome" under Rudolf Kempe, Helga Pilarczyk's conception of the title part was the best I have seen in its horribly innocent petulance and subtle, exciting inflections, but her singing was hardly opulent enough in tone to project it. Nor were the rest of Herod's motley court more than adequate.

■ At Sadler's Wells Joan Hammond returned to the operatic stage after five years to head the first professional English production of Dvorak's "Russalka," whose first-act aria "O Silver Moon" has been one of Miss Hammond's biggest gramophone successes. Unfortunately, the opera contains little else to match it. A version of the Undine legend, the watersprite story is clothed in hauntingly descriptive music of the woodland, lake and spirits that Dvorak knew by instinct and loved so well. But a sluggish dramatic pace, and a heroine who is mute all the while she is on land, proved obstacles that a competent production and pleasant performance could not wholly overcome.

Sadler's Wells has expanded to two full-scale, full-time opera companies. This is to meet a new threefold policy of winter opera, summer operetta at one of the largest West End theaters and up to 30 weeks touring each year. Six months of operetta begin in April with a new English version by Christopher Hassall of "Die Fledermaus," to be followed by Lehar's "The Land of Smiles" in midsummer. New productions slated for the next opera season include "Andrea Chénier," "La Cenerentola," "The Love of Three Oranges" and the first English production of Janacek's beautiful nature-fable, "The Cunning Little Vixen."

■ Future plans are a more enticing prospect than anything in the drabbest London concert season I can remember. Combined celebrations are planned to honor the bicentenary of Handel's death and the tercentenary of Purcell's birth with a three-weeks London festival in June. Productions of their stage works and orchestral concerts will be augmented by two special commemorations inside Westminster Abbey, where the remains of both composers lie buried. At Glyndebourne (May 28 through Aug. 16), the festival's 25th anniversary and Carl Ebert's impending retirement as Artistic Director is to be marked by his production of "Der Rosenkavalier" for the first time there, "Fidelio" produced by Günther Rennert (also new to Glyndebourne), "La Cenerentola" with Teresa Berganza, and Mozart's "Idomeneo," "Cosi fan Tutte" and "Figaro."

New music of any substance has been almost non-existent since my last report, except for a lighthearted, pleasurable Concerto for Piano and Double String Orchestra by Lennox Berkeley, and a striking Second Symphony of sterner caliber from the same composer. Berkeley's marked talent is in danger of being overlooked through his preference for a modest, restrained style of expression that in fact reflects his lyrical imagination and impeccable taste to rewarding advantage.

Among individual performers, a group of distinguished Muscovites established a case for believing that only a Russian can interpret Tchaikovsky's music as the composer felt it. It seemed a waste of fine talent that they should be restricted to performing nothing but Tchaikovsky (except at recitals), and only the most conventional works at that. Imagine Galina Vishnevskaya, a gifted Bolshoi soprano, allotted nothing else to sing but Tatiana's "Letter Song"! Her husband, the 'cellist Mstislav Rostropovitch, and conductor Kiril Kondrashin in particular assured themselves of a welcome here any time they care to return.

Chinese pianist Fou Ts'ong, subject of a chiefly imaginary political witchhunt when he came to London from Poland instead of going home to China, scored an impressive debut success in concertos by Brahms and Mozart. He has assimilated the Western musical idiom to a remarkable degree, reinforced by an admirable keyboard technique. Another promising debut was that of Uto Ughi, a violinist aged 15 from Italy, playing "Devil's Trill" and all, who

Photo by United Press International

MARIO DEL MONACO, *tenor of the Metropolitan Opera, with his wife Rina and their Siamese Kichita leave for a tour of Japan. The beard the tenor is wearing was shaved off for his Carnegie Hall appearance with the Symphony of the Air. Mr. Del Monaco sang ten performances of Otello and Don Jose in February in Tokyo and Osaka, appearing in "Carmen" with* GIULIETTA SIMIONATO. *He learned the lead role in Tchaikovsky's "Pique Dame" en route with the aid of an electric chord organ for his Russian debut in June, where he will also be heard in "Carmen" and "Otello."*

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staked a claim to be watched as a likely candidate for a brilliant future. Established favorites bringing momentary gleams of light have been Elisabeth Schwarzkopf, introducing the three Strauss songs recently discovered in America; Dietrich Fischer-Dieskau, superb in an all-Schumann recital; György Cziffra, dazzling in Liszt, and Moiseiwitsch celebrating his golden jubilee as a concert pianist with the award at a Royal Philharmonic Society concert of the society's honorary membership.

■ Centerpiece of the Royal Ballet's annual benevolent fund gala at Covent Garden, watched by the Queen Mother and Princess Margaret, was Frederick Ashton's "La Valse." Originally created last year for La Scala's ballet to Ravel's famous "choreographic poem," it is an eye-catching vehicle for formation dancing by the corps de ballet. Extravagantly dressed by Paris designer André Levasseur, the 21 couples weave brilliantly conceived patterns that avoid conventional waltz steps and give unusual emphasis to the male dancers. Beryl Grey, who became Britain's first ballerina to dance with the Bolshoi in Moscow after leaving the Royal Ballet two years ago, returned as guest artist in the major classical roles, exhibiting majestic style and a mature personality. The repertory has been strengthened by taking over from the now-defunct Sadler's Wells Theatre Ballet John Cranko's provocative "Harlequin in April" and Kenneth MacMillan's witty "Danses Concertantes," and successfully adapting them to the larger Covent Garden stage.

NOEL GOODWIN

TORONTO

■ It is difficult to recall a more diverse and interesting musical season for Toronto than this year's. The CBC continues to lead the way in presenting new works and adventurous programs generally. Now that many of their concerts are free and open to the public (this to the chagrin of many commercial impresarios who resent such competition), their impact on Toronto's music is considerable. The CBC Symphony gives weekly concerts at which prominent conductors including Sir Malcolm Sargent, Efrem Kurtz, and Sir Eugene Goossens have recently appeared. Outstanding soloists in performances have been Canadian violinist Albert Pratz, and visiting pianists Carl Seeman and Anton Kuerti. A CBC innovation, the "International Artists Series," has so far presented Ruggiero Ricci and Benno Moiseiwitsch in hour-and-a-half recitals.

On television, the CBC has made great progress. If opera in this medium is produced better elsewhere, I would like to see it. In December Walter Susskind conducted "Eugen Onegin" in an English version which not only demonstrated his affinity for this beautiful work but also unveiled a splendid Tatiana in Canadian soprano Ilona Kombrink. In January producer Franz Kraemer and stage director Herman Geiger-Torel exceeded all expectations in a two-hour version of Britten's "Peter Grimes," a difficult enough work to perform under usual stage conditions, if not seemingly impossible to absorb on a 21 inch screen. Richard Cassily and Lois Marshall shone in the lead roles and Ettore Mazzoleni conducted with unusual skill.

■ The Toronto Symphony, although not showing a penchant for the most exciting programming at its subscription concerts, is nevertheless revealing fine results in performance, due in great part to the craftsmanship of conductor Walter Susskind. He is one of the most gifted men in the field today, and to many seems now only a step away from greatness. His most recent contribution was a reading of the Verdi "Requiem" with the Mendelssohn Choir, in which he underlined the strong points of the work and helped us to overlook some of the banalities one is apt find cropping up here and there in Verdi.

■ In the past two months at the Eaton Auditorium we have heard recitals by Lisa Della Casa, Ana Raquel Satre, the Festival Quartet, and a promising concert by the Toronto Bach Society, conducted by Mario Bernardi. Aksel Schiotz, now on the faculty of the Royal Conservatory, gave a Schubert-Wolf program at the school, and such was the demand for seats that it had to be repeated. Also appearing at the Conservatory was Gerard Souzay, who, in a diverse concert, finally settled down to a good if surfacy interpretation of Schumann's "Dichterliebe."

The Hart House Orchestra, under Boyd Neel, its conductor, has been playing to good houses and reached new heights in a recent all-Handel concert with Perry Bauman, oboist, displaying rare artistry. A recent event was a month's season of the National Ballet Company at the Royal Alexandra Theatre, with several new works being shown, in addition to "Giselle," "Swan Lake" and "Nutcracker." The last-named was done by the company on TV in December.

EZRA SCHABAS

VERA FRANCESCHI, *pianist, who has toured extensively throughout North America, Europe and Turkey, will make her South American debut in May. She has been invited by the Colombian Government to be the only U.S. solo artist at the ninth Festival of Cartagena in Bogota, with the National Symphony of Washington, during that orchestra's ANTA-sponsored Latin American tour. She later will fly to Europe from South America for concerts in Italy and Switzerland.*

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REVIEW OF RECORDED MUSIC

Reviewed by Mary Craig, Arthur Cohn, G. A. Devlin, Kenneth Henry, Russell Kerr, M. M. Smith, T. W. Thompson.

RENAISSANCE CHORAL MUSIC

THE MUSIC OF GUILLAUME DUFAY: *THE DESSOFF CHOIRS, PAUL BOEPPLE, CONDUCTOR, LESLIE CHABAY, TENOR.* Vanguard BGS-5008 (stereo, also in monophonic) Dufay is one of the landmarks of music in the very early Renaissance. Remembering that just a century or so before, the advent of the Ars Nova changed the whole conception of music, and practice of organum had recently given way to the polyphonic era, Dufay, himself was an innovator, being partially responsible for the further development of discant style. In his case, it was the use of the *faux-bourdon,* or discant in the middle voice. In this record, there are choruses that both employ this as well as the discant in the highest voice. There are also solo songs, sung by Mr. Chabay, whose pitch is not always secure. The chorus is adequate in sound, with Mr. Boepple an acknowledged authority. Recordings of this kind are welcome because the music of this period is so beautiful. Each additional recording in the field helps round out the catalogue where it is most lacking. S. G.

HARPSICHORD SOLO

Scarlatti: TWELVE SONATAS. *FERNANDO VALENTI, HARPSICHORD.* Westminster XWN18814 (Vol. 22). Whatever your feelings in the harpsichord vs. piano debate, it must be admitted that Westminster's decision to record the 500-odd keyboard sonatines of Scarlatti deserves cheers all around. In the first place, it gives a hearing to hundreds of pieces *not* among the several dozen fancied by our favorite pianists. Secondly, Fernando Valenti is a musician of the greatest integrity and his editing and interpreting will be a guidepost for decades. Thirdly, it will make the incredible range and inventiveness of this composer obvious to more than a few students. This is Volume 22 in the project, which brings it roughly halfway. Like all the others it contains some pieces that are gems, some that are semi-precious, none that are less than rare. R. H.

FOR ORCHESTRA

Strauss: TOD UND VERKLARUNG. OP. 24; DANCE OF THE SEVEN VEILS ("SALOME"); DANCE SUITE FROM HARPSICHORD PIECES BY FRANCOIS COUPERIN, *PHILHARMONIA ORCHESTRA, ARTUR RODZINSKI, COND.* Capitol-EMI G-7147. A reviewer's life is never dull, especially when he prepares to listen to sixteen excerpts from *The Nutcracker* (it says on the cover that it is, and the liner notes offer proper substantiation) and the music turns out to be three major Richard Strauss works. Perhaps the packers have slipped more than once—*onus probandi* is the motto for the buyer. But the Strauss is performed with meaning and feeling in regard to the early tone-poem. In fact, Rodzinski's underplaying of the score is a credit one rarely finds. The *Salome* piece, however, cannot be tempered. It needs self-indulgent performance—high-fed and high-charged in its phrasing and color. There is too much tonal prohibition here. The Couperin pieces are a delight. Just make sure the contents equal the cover description! A. C.

Janacek: TARAS BULBA; **Martinu:** LES FRESQUES; *ROYAL PHILHARMONIC ORCHESTRA, RAFAEL KUBELIK, COND.* Capitol EMI G 7150. *Taras Bulba* is based upon Gogol's story of a 16th Century Russian hero and his two sons. Mr. Kubelik has a particularly *simpatico* feeling for the music of his countrymen. He shows his sensitivity for Janacek's music in the manner in which he makes a strong demarcation between the lyric and dramatic passages. The orchestra is always under control, and the dynamics are intense. The music is highly programmatic, with some beautiful melodic passages. Mr. Kubelik also is at his best in the Martinu work. S. G.

Richard Strauss: SUITES FROM "DER ROSENKAVALIER" and "DIE FRAU OHNE SCHATTEN," *PHILADELPHIA ORCHESTRA, EUGENE ORMANDY, COND.* Columbia Hi-fi ML 5333. The Philadelphians and Eugene Ormandy, are famous for their *Rosenkavalier* Suite, but the value of this Hi-fi Album is the inclusion, on the reverse side, of the seldom performed *Die Frau Ohne Schatten* Suite. The performance is of a true lilting nature in the grand Viennese style. As in Strauss' other music, here one finds again familiar strains from *Ein Heldenleben, Don Juan* and other tidbits that identify the music of the master without having to read the label. Hearing this suite makes one wish for a performance of the entire opera at one of our opera houses, for the work is a great one if this is an example of the score. For Strauss lovers, this recording of two wonderful Suites is a "must." Hi-fi is excellent. M. M. S.

Bizet: L'ARLESIENNE SUITES 1 AND 2. CARMEN SUITE NO. 1. *PHILHARMONIA ORCHESTRA, HERBERT VON KARAJAN, COND.* Angel 35618. Bizet's incidental music to the Daudet play of 1872 has gone through several LP incarnations, but this one must rank near the top. Von Karajan's concern with dramatic contrast — brusque *fortes,* creamy string tone, woodwind details of great delicacy — breathes new life and excitement into the old score. He is certainly Toscanini's heir in his ability to make familiar works sound just-composed. The Carmen Suite No. 1 consists of the Prelude and three centr'actes. Record sound is velvety and clean, with great fidelity to individual timbres and a wonderful transparency to the *tutti* passages. R. H.

STRING ORCHESTRA

Stravinsky: APOLLON MUSAGETE. **Hindemith:** HERODIADE. *M-G-M STRING ORCHESTRA, ARTHUR WINOGRAD, COND.* MGM E3683. A superb coupling of two less-well-known ballets by masters. The 1928 Stravinsky is one of his first neo-classic works and is scored for small string orchestra. Still in the repertory of the New York City Ballet, it is in ten short movements, each based on a striking melodic idea. At first the music seems over-tailored and too-disciplined, but gradually it reveals itself as of great depth and beauty and it is performed with marvelous sensitivity.

The Hindemith music, for a 1945 ballet by Martha Graham, does not have the precision and kinetic thrust of much of his concert work. Instead, it is subtly impressionistic, using fresh combinations to create a mood of twilight regret. A new facet to this ever-adventurous composer. R. H.

FOR VOICE

Moussorgsky: MELODIES, *BORIS CHRISTOFF ACCOMPANIED BY ALEXANDER LABINSKY, OR THE ORCHESTRE NATIONAL DE LA RADIO-DIFFUSION FRANCAISE, GEORGE TZIPINE,* CON. Angel 3575 D/LX (four records). The complete songs of Moussorgsky sung in Russian by perhaps the greatest Slavic basso alive today. The recording is stunningly packaged, and accompanied by a descriptive tome that gives history, and text in four languages, Russian, French, English and Italian. Mr. Christoff has a magnificent voice, with a timbre that combines with the unique sounds of the Russian language to make for some very dramatic moments. The *Songs and Dances of Death* sung in French, pale because of the language but in the original, the impact is doubled. *The Song of the Flea* is sung in a fashion reminiscent of Chaliapin. The singer certainly gives this music a dramatic impact, what with his *fortes* and amazing *pianos.* The little that seemed to be lacking is the nuance of the in-between dynamic range. S. G.

ART OF SONG. SONGS OF SCHUBERT, SCHUMANN, SCARLATTI, HANDEL. *CESARE VALLETTI, TENOR, LEO TAUBMAN, PIANO.* RCA Victor, LM-2280. Orthophonic Hi-fi Recording. This recording of art songs by Schubert, Schumann, Scarlatti, Handel is one of sheer delight in the beautiful, characteristic singing for which Valletti has become known. All the songs fit into his lyrical voice and are interpreted in a moving musical manner, especially Scarlatti's *Le Violette*, Handel's *Ne men con l'ombre*, and Sarti's *Lungi Dal Caro Bene*. His German lieder are also outstanding, especially the Schubert *Nacht und Träume*. Leo Taubman at the piano is excellent. For a well-rounded selection of art songs sung by one of today's top lyric tenors, this is a "find." Hi-fi recording excellent. M. M. S.

PIANO AND ORCHESTRA

Brahms: CONCERTO NO. 1 IN D MINOR, OP. 15, *GARY GRAFFMAN, PIANIST, BOSTON SYMPHONY ORCHESTRA, CHARLES MUNCH, COND.* RCA Victor, Orthophonic Hi-fi, LR-2274. In the Concerto No. 1 the performance displays the needed understanding between artist and conductor; the result is an outstanding interpretation of the work. The romantic flavor of the Concerto, especially in the Adagio, its pure lyricism Graffman has caught, as guided by the great conductor, Munch. He also shows his outstanding technique which the music requires—a technique harder to display because of the very lack of bravura in this great Piano Concerto. Hi-fi recording is excellent. M. M. S.

'CELLO SOLO

Bach: SUITES FOR 'CELLO UNACCOMPANIED (complete), *PABLO CASALS, SOLOIST.* Angel Great Recordings of the Century. COLH 16, 17, 18. It was a good idea for Electric and Music Industries, Ltd., to reissue these masterpieces. They have taken a Columbia pressing of 1936 on 78's, cleaned up the surface noise so that the sound approaches the fidelity of today. Thus also they have added to the gallery enshrining the art of one of the great 'cellists of all time. And what an art that is! The love and reverence of the master, the grandiloquent chords, the broad sweep of musical line, subtle differentiations of intonation, deep understanding of the Baroque Bach, and affinity for some of the purest music ever written—these qualities plus a technique, tone and musicianship that have become legendary in our time are all preserved for the connoisseur. S. G.

PIANO SOLO

Berg: SONATA FOR PIANO, OP. 1; **Schönberg:** THREE PIANO PIECES, OP. 11; **Krenek:** SONATA NO. 3; *GLENN GOULD, PIANO.* Columbia ML 5336. Musicologists and devotees of modern, atonal music will find this album a collector's item, for who has recorded all three works in so musical, virtuosic and devoted a manner? Gould's technical ability and a genuine regard for the "greatness" of these works is shown by his mastery of the difficult music. His own lengthy and detailed program notes will prove a great help to those who lack a knowledge of the modern idiom. The album is valuable for the Berg Sonata alone, as it is rarely played and is recorded here for the first time. Recording quality excellent. M. M. S.

CHORUS AND ORCHESTRA

Handel: MESSIAH, EXCERPTS, *THE ZIMBLER SINFONIETTA, WITH ADELE ADDISON, SOPRANO; LORNA SYDNEY, CONTRALTO; DAVID LLOYD, TENOR; DONALD GRAMM, BASS; THOMPSON STONE, COND.* Issued by The Handel and Haydn Society of Boston. Kapp Classic High Fidelity Record KCL-9025. For those who want just sections of the great Handel oratorio this is about as good a collection of excerpts from that great masterpiece as can be found. (For myself, I should prefer some of the better known *Messiah* passages, such as "For Unto Us A Child Is Born.") The soloists are outstanding and all are well known for their oratorio work. The lighter orchestra is more easily adaptable to the score than those to be found on most recordings of this work, though some of the tempi taken by Conductor Stone are a bit slow and ponderous. Quality of recording is excellent. M. M. S.

FOR MALE CHORUS

MUSIC FROM THE WASHINGTON CATHEDRAL, Celebrating the Fiftieth Anniversary of St. Albans School for Boys, spanning Four Centuries of Liturgical Music, Thomas Tallis to Samuel Barber. *WASHINGTON CATHEDRAL CHOIR OF MEN AND BOYS. PAUL CALLAWAY, DIRECTOR.* Vanguard Hi-fi VRS 1936. This album includes works by several past masters of liturgical music, such as the 16th century English writers Morley, Tallis, Byrd, also Palestrina and Victoria. Contemporary works are by Vaughan Williams, Horatio W. Parker, Samuel Barber and Healey Willan. In celebrating the 50th anniversary of St. Albans, this album shows clearly why the school is famous for its choir boys. Their tonal blending with the adult choir of the Washington Cathedral is beautiful. The choral work is truly outstanding; and avoids the usual pitfalls found in many such choirs of sounding alike in everything that is sung. The leadership of Callaway is most distinctive, and the work of the choir, whether in pianissimo passages or full voice singing, a sheer delight. Recording excellent. M. M. S.

OPERA

Raffaello de Banfield: LORD BYRON'S LOVE LETTER. Opera in One Act, Libretto by Tennessee Williams. *ASTRID VARNAY, GERTRUDE RIBLA, MARIO NICOLETTA CARRUBA. ACADEMY SYMPHONY ORCHESTRA OF ROME, NICOLA RESCIGNO, COND.* RCA-Victor LM 2258. To one unfamiliar with this short opera, its recording produced a pleasant surprise. The Tennessee Williams libretto deals with an impoverished but aristocratic New Orleans spinster who displays, for a fee, a love letter which Lord Byron once wrote to one of her female ancestors.

De Banfield shows a considerable gift for composition in this form, capturing the mood and setting of the piece effectively. He writes with melody and a theatrical sense for the dramatic. The singers, apparently experienced in these roles, are convincing. Rescigno, who has conducted the opera many times in the theatre, unites all components for a continuously interesting recorded performance. T. T.

FLUTE AND ORCHESTRA

Mozart: CONCERTO NO. 1 IN G MAJOR, K 313, NO. 2 IN D MAJOR, K 314, FOR FLUTE AND ORCHESTRA. *ELAINE SHAFFER, FLUTE, PHILHARMONIA ORCHESTRA, EFREM KURTZ, COND.* Capitol EMI G 7135. The soloist is competent; the conductor does his job well, and the music is pleasant. But these are not Mozart's more inspiring compositions. There are passages of true lyric beauty, but there is a sameness about them that is true of many compositions of the classical period. The sound reproduction is fine. S. G.

VIOLIN AND PIANO

Grieg: SONATA NO. 1 FOR VIOLIN AND PIANO, OP. 8, **Szymanowski,** SONATA IN D MINOR FOR VIOLIN AND PIANO, OP. 9, *DAVID OISTRAHK, VIOLIN, LEV OBORIN AND VLADIMIR YAMPOLSKY, PIANISTS.* MGM GC3004. Oistrahk, senior, is certainly one of the greats of our time, and proves it in his tender and sentimental reading of the Grieg opus. But in the Szymanowski sonata, whether it was the fact that Yampolsky was his accompanist, the duo reached the heights of interpretation. While Szymanowski might sound harsh and strident to the uninitiated, given a performance such as this, the result is one of sheer beauty. S. G.

FOR PERCUSSION

MUSIC FOR BANG, *BAAROOM* AND HARP: *DICK SCHORY'S NEW PERCUSSION ENSEMBLE.* RCA Victor-1866 (also in Stereo: LSP-1866). I have for long propagandized for lifting the art of percussion music to a point that would make it possible to consider with the same seriousness as string, wind, and other types. This release is interesting, but it includes piano, string bass, guitar, banjo, and harp, and the percussion is only the icing on this instrumental cake. The liner note takes delight in emphasizing the "gadget," such as the esoteric use of an automobile manifold for a metallic sound, etc. The music is *echt*-pops, a percussion expedient. As far as it goes it passes—but this is not to be classified as true music for percussion. A. C.

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STEREO

MUSIC OF THE BACH FAMILY

Vol. 1, **Johann Bernhard Bach,** OVERTURE IN D, **Wilhelm F. E. Bach,** SEXTET IN E FLAT, Boston Records BST-1006 (stereo).

Vol. 2, **C. P. E. Bach,** SINFONIA IN E MINOR, **J. C. Bach,** THREE INSTRUMENTAL PIECES FROM "AMADIS," **W. F. Bach,** SONATA FOR TWO FLUTES, HARPSICHORD CONCERTO IN E FLAT, *ZIMBLER SINFONIETTA, RICHARD BURGIN, COND.* Boston Records BST-1007 (stereo).

The 18th century saw the transition of the Baroque era to the Classical period. While to us in the twentieth century, the metamorphosis seemed sudden and dramatic, it was not entirely so. Homophonic music had its roots long before the death of Sebastian Bach, and this style is somewhat evident in much of his ensemble instrumental music. As shown on these records, the Bach family straddled the century; consequently these recordings are genuine mileposts in the transitions of the styles of music. It may be heresy but, if one heard Bernhard Bach's Overture (actually a suite, the first movement being an overture in the French style, followed by several dance forms), without being told what it was, one would swear that it was Sebastian's. The broad Baroque sweep is there; the style is most reminiscent, and it is fine music, played as living art by Mr. Burgin and his group. It is unfortunate that Friedemann never completed his Harpsichord Concerto, for there is depth of feeling that presaged the middle Beethoven. The rest of the works are typical of the early classical period, pleasant and light, with little to mark them from many other compositions of the period. Of the playing and recording, one can speak only in superlatives.

S. G.

PIANO AND ORCHESTRA

Liszt: CONCERTOS NO. 1 IN E-FLAT MAJOR AND NO. 2 IN A MAJOR; *JULIUS KATCHEN, PIANO, LONDON PHILHARMONIC, ATAULFO ARGENTA, COND.* London Stereo CS 6033. This reviewer has long been of the opinion that Julius Katchen is one of the most brilliant of young contemporary pianists. His releases for London are always eminent; nor is he purely a soloist for his readings of Brahms' Sonatas Nos. 2 and 3 for Violin and Piano with Ruggiero Ricci represent fine chamber-music playing. In works like these present two, his gifts of bravura and *élan* come most excitingly to the fore, mightily enhanced by their stereophonic format. Here we have two virtuosos at their best; Liszt the composer and Katchen the player, both of them sympathetically aided by the late conductor Argenta and his obedient players.

J. L. B.

CHAMBER MUSIC

Vivaldi: THE FOUR SEASONS. *STUTTGART CHAMBER ORCHESTRA, KARL MUNCHINGER, COND.* London CS 6044 (stereo). There is a tendency for some learned musicians to treat music written before 1750 as a musicological study, *i.e.,* a highly polished performance devoid of introspective interpretation on the part of the conductor. Such is the case here. The orchestra, a highly disciplined group, gives an impeccable performance, and with recording fidelity of the highest degree, one should hope to expect a wonderful listening experience. But it is this combination of factors that lead to the major shortcoming of the interpretation; the fast movements of these concerti are taken at a snail's pace, giving the music a metronomic, literal quality. Purists might object to this description, but one has only to listen to the recording made by the Solisti di Zagreb for the opposite effect. Werner Krotzinger, solo violinist, is the exception; his lyric musicianship contradicts the tenor of the rest of the performance.

S. G.

VIOLIN AND ORCHESTSRA

Prokofieff: VIOLIN CONCERTOS NOS. 1 IN D MAJOR, OP. 19, AND NO 2 IN G MINOR, OP. 63; *RUGGIERO RICCI, VIOLIN, L'ORCHESTRE DE LA SUISSE-ROMANDE, ERNEST ANSERMET, COND.* London Stereo CS 6059. The span of 21 years between their composition (1914 and 1935) makes strikingly little difference in the personal styles of the works: omnipresent are abrupt key-changes, attractive and forceful rhythms, and sheer mastery of stretching most fantastic virtuosity over reasonable structure. Nothing is ever wasted. Ricci is just the right player here, for, no matter what outrageous passage Proflofieff demands, with the sheerly dazzling prowess of Ricci's playing and the superb serenity of the intonation of every note, he is ready and able to cope with it as if no task could be easier. Furthermore, the architecture of each work is so clearly in his mind that he fits the tumbling passages of virtuoso embellishment into place so that they never confuse the structure.

J. L. B.

FOR ORCHESTRA

Stravinsky: LE SACRE DU PRINTEMPS, *L'ORCHESTRE DE LA SUISSE-ROMANDE, ERNEST ANSERMET, COND.* London CS 6031 (stereo). This is powerful stuff, truly a symbiosis between orchestra and recording. Mr. Ansermet gets the maximum from the score. Never in this writer's listening has he heard such an impressive *Sacre:* others pale in comparison. One can sense the maiden dancing inexorably toward her death, and at the close one has the feeling of having gone through an emotional upheaval. Although music is supposed to be a non-representational art, the present disk is a contradiction of this thesis. Between Messrs. Stravinsky, Ansermet, and the engineers at London, we have a rare listening experience.

S. G.

VIENNESE BONBONS (New Year's Concert). *VIENNA PHILHARMONIC ORCHESTRA, WILLI BOSKOVSKY, COND.* London FFSS, CS 6008. Lovers of lilt will certainly find gratification in this excellent recording of some of the music played at the famous New Year's concerts of this noted organization. It is entirely devoted to Johann Strauss and includes: *Champagne Polka* (arr. Schonherr), *Pizzicato Polka* (from *Fürstin Ninetta*), *Liebeslieder Waltz, Heitrer Mut Polka, Explosioni Polka* (arr. Max Schonherr), *Wiener Bonbons Waltz, Persian March,* and *Waldmeister* Overture. The sound is excellent.

L. R. T.

DR. ARVED KURTZ, *Director of the* NEW YORK COLLEGE OF MUSIC *and a noted violinist and composer, offers his critical analysis of a performance just given by two young students at the college.* DR. KURTZ, *who has recorded their playing with his* NORELCO *'Continental' tape recorder, points out a passage he wishes the girls to listen for as he prepares to play back the performance. "I am very pleased with the reliable service given me by my* NORELCO *tape recorder, and of course with the excellence of the quality of its sound," states* DR. KURTZ. *"Both the students and the teachers at our college find it most useful in the evaluation of performance and progress.".The* NORELCO *'Continental' is a product of North American Philips Co., Inc., High Fidelity Products Division, Dept. 1X4, 230 Duffy Ave., Hicksville, L. I., N. Y.*

THE CHOIR CORNER

By LEON CARSON

Courtesy of The Metropolitan Museum of Art, The Cloisters Collection, Purchase, 1953.

Mid-sixteenth century tapestry, used as an altar frontal, representative of a type popular in South Germany and Switzerland. It portrays Queen Esther standing in entreaty before the enthroned King Ahasuerus.

THE ORGAN RECITALIST AND THE PUBLIC

DURING recent years it has been the hope of lovers of organ music that more frequent opportunities would arise for professional organists to appear as recitalists before the public. Judging from encouraging reports received from the American Guild of Organists headquarters, this hope is gradually but definitely becoming a reality. A steady increase in well-programmed organ recitals, both in the church and the concert hall, is offering additional outlets for organists, and is revealing increasingly popular interest in the instrument. But many obstacles to rapid progress in this direction still exist.

Scattered throughout the country are many fine municipal and other public auditoriums in which pipe organs have been installed. These should provide suitable concert halls for organ recitals. In many instances, however, these auditoriums are not the most suitable centers for such programs, because the instruments have not been properly maintained. Many organs installed a long time ago have become obsolete for the purpose of the present-day organists' purposes, technically and otherwise. Unfortunately, the concert artist cannot tote the instrument along with him! Consequently, the recitalist must find haven in large church auditoriums—the native home of this "King of Instruments"—or in music schools and universities. (Incidentally, it will be of great interest to the organ-playing profession to learn definitely what are the final plans and specifications for the new organ to be installed in the Philharmonic-Symphony building in the new Lincoln Square Project on New York's West Side. Here is an opportunity to build a concert pipe organ comparable in size, beauty and physical characteristics to the great instruments in the famous concert halls and churches of Europe and Great Britain.)

■ The pipe organ of today is a brilliant solo instrument, but the organ recital field in this country has long suffered from lack of publicity and sufficient managerial promotion, leading in part—but in part only—to public apathy. Currently, the recording companies and the radio, and occasionally television, are helping to break down this apathetic situation, and more and more listeners are beginning to know at least the sound of organ music.

The fact is not always realized that it takes long experience and expenditure of money to create a first-string organist, either for service within the church or for professional recital performance. Despite his insistence in adhering to the ideals of a career as a recitalist, the organist has found the large-scale outlook, financially and otherwise, not uniformly encouraging to date.

Various suggestions and solutions have been offered. One is to "educate the public." But in order to accomplish this objective, the latter must first be brought to the point of listening to organ music with an open mind and a willing and discerning ear. Repetition of church service attendance on the part of the individual could be a partial answer; it all depends upon what he hears when he listens. Also, the proper amount of newspaper and musical magazine publicity through reviews of concerts is necessary, much more than the organ is receiving at the present time. Occasionally New York critics are prevailed upon to review outstanding organ recitals, and for their critiques appearing next morning there is a sizable reading public. Conditions are undoubtedly the same in other leading cities of the country. All of this is a good start in the right direction, but much more will have to be done.

Handel's "Samson" At St. Thomas'

The great oratorio "Samson" of Handel, infrequently heard these days, was presented in impressive style by the Canterbury Choral Society on March 8 at St. Thomas' Church, New York, as part of the New York Handel Festival, commemorating the 200th anniversary of the composer's death. The Society's mixed chorus of 100 voices was conducted by its founder, Charles Dodsley Walker. Soloists were Louise Natale, Beatrice Krebs, Blake Stern, Norman Farrow and Ara Berberian. An unusual feature of the presentation was the orchestral accompaniment, which used Handel's original instrumentation provided by the augmented Collegium Musicum (Fritz Rikko, musical director). This splendid performance of "Samson" contributed much to the over-all activities of the Handel festival year.

13th Contest Memorializes Harvey Bartlett Gaul

The Friends of Harvey Gaul, Inc., of Pittsburgh, announce the 13th annual nationwide composition contest under the auspices of that organization. A prize of $300 is offered for the best violin solo, unaccompanied, or accompanied by piano, not to exceed ten minutes in performance. Compositions remain the property of the composer, to be returned if return postage is sent. More than one composition may be submitted by a composer; an entry fee of $2 must accom-

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pany each manuscript. Entries must be sent on or before Nov. 1, 1959, to the Friends of Harvey Gaul contest, 315 Shady Avenue, Pittsburgh 6, Pennsylvania. Decision of the judges will be announced at the semi-annual meeting of the Friends of Harvey Gaul in April, 1960.

ORGAN AND CHOIR NOTES

■ The First Congregational Church of Los Angeles presented on March 13, 14, 15, the 25th Annual Bach Festival consisting of three festival concerts. Participants included Richard Ellsasser, concert organist, the combined choruses and orchestras of the Junior and Senior High Schools, the Cathedral Choir of the First Congregational Church, the Bach Festival Orchestra, and soloists.

■ Synagogue music of many lands, including Italy, Russia, England, Germany, Yemen, France, Hungary, Lithuania, Austria and the United States, was featured on March 13 at the Park Avenue Synagogue, New York, illustrating the richness of the Jewish liturgical repertory. Hazzan David J. Putterman and the Choir chanted the service, with Rabbi Judah Nadich presenting the program notes on the music and the countries of origin.

■ On March 29, the Lenten and Easter portions of Handel's "Messiah" were sung at The First Presbyterian Church, New York, under the direction of John Huston, organist and director of music.

■ Part II of Bach's "St. Matthew Passion" was sung at The Fifth Avenue Presbyterian Church, New York, on March 22; Dr. Robert Baker, director.

■ At the Union Theological seminary on March 16-17, the American premiere of "Noyes Fludde" (Flood), the Chester Miracle Play set to music by Benjamin Britten was presented under the direction of Frederic Cohen and Elaine Brown. Children's choirs and orchestras from the Cathedral of St. John the Divine, Brick Presbyterian Church and the Juilliard School of Music participated.

■ The recitalists at the Noonday Organ Recitals at St. Paul's Chapel, Columbia University, during March included Ralph Kneeream, Searle Wright, Peter C. Jensen, Robert Triplett, Peter Dickinson and Albert Russell.

■ Under the direction of David Hewlett, organist and choirmaster, The Passion According to St. John of J. S. Bach was featured on March 22 at the Church of the Resurrection, New York. The work was rendered by full choir, vocal and instrumental soloists.

■ Elsie Cambon has been appointed chairman of the newly announced School of Liturgical Music of Loyola University of the South at New Orleans, its first courses beginning June 10. Virginia D. Kock has been made a faculty member of the School. Among other courses, those in organ will encompass selection and performance of music appropriate to the Roman Catholic Liturgy.

■ Henry Hokans of All Saints Church, Worcester, Mass., was heard in an organ recital in St. Thomas' Church, New York, on March 15.

■ Jean Langlais played four of his own compositions, and works by Bach, Messiaen, Bingham, Tournemire and Vierne at his recital in Central Presbyterian Church, New York, on March 16.

RADIO and TV NOTES

The new format of the Bell Telephone Hour is winning a lot of praise this season (NBC-TV). The presentation of March 4 (9-10 p.m. EST) included, from the concert world, Eileen Farrell, singing the "Liebestod" from "Tristan and Isolde" in superlative fashion, and Isaac Stern tossing off the "Introduction and Rondo Capriccioso" by Saint-Saens in like style; plus the Ximenez-Vargas Ballet Español in a flamenco dance. Ann Blyth and Howard Keel, vocalists, and Joe Bushkin, jazz pianist, rounded out an exceptional hour. The fourth program of this series will be presented on April 9 (8-9 p.m. EST) and will feature concert pianist Jose Iturbi, Metropolitan opera stars Giorgio Tozzi and Nicolai Gedda, ballet soloists Maria Tallchief and André Eglevsky, and popular song stylists Gisele MacKenzie and Rosemary Clooney, the latter will be accompanied on the piano by her husband Jose Ferrer.

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The 20th annual American Music Festival over New York's Municipal Radio Station WNYC, from Feb. 12 to 22, was on a wider scale than ever and included some 75 premieres of American works, according to a statement by Seymour N. Siegel, Director of Radio Communications for the city. Space limitation precludes a complete listing; some highlights follow, among many:

The NAACC program, Feb. 12, brought the debut of the American Virtuosi, a string orchestra of 25 conducted by Mishel Piastro. This concert included premieres of an "Elegie for Strings" by Ralph Hollander, a "Symposium for Strings" by Jacques Belasco, a "Prelude for Strings" by Arthur Cohn, a Concertante for Cello and Strings by Roger Goeb (Richard Kay, solo cellist), and the first New York hearing of Werner Josten's Concerto Sacro No. 2, with Jan Gorbaty as piano soloist. The Belasco, Goeb and Josten works have been selected for recording in the American International Music Fund Project.

Mills Music presented a concert including "Four Preludes for String Orchestra" by Arthur Cohn and "Mutability" by Irving Fine, Feb. 16.

The U. S. Army Band and Chorus, Maj. Hugh Curry, conductor, appeared at Carnegie Hall, with Eleanor Steber, Met soprano, and Walter Abel, actor (speaking in Copland's "A Lincoln Portrait"), Feb. 19. A program from Carl Fischer Hall, Feb. 15, presented American works performed by a chamber instrument group and Peter Binder, baritone. Three organizations giving American concerts at the Donnell Library were the National Music League (Feb. 16); Delta Omicron (50th Anniversary program), Feb. 17; the New York State Federation of Music Clubs, Feb. 19. Mu Phi Epsilon sent out a program from the National Arts Club, Feb. 14, the National Federation of Music Clubs from the same place on Feb. 21; and a concert was broadcast by Sigma Alpha Iota, on Feb. 21, all over WNYC.

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The "Accent on Sound Series" under Skip Weshner, Jr. (WBAI-FM) presented evening programs (9-10 p.m., Feb. 9 to 20) in which the artists appearing included Roberta Peters, Joseph Szigeti, George London, Michael Rabin, Fernando Valenti, Byron Janis, Mattiwilda Dobbs, conductors Wilfred Pelletier and Newell Jenkins, and composers Norman Dello Joio and Riccardo Malipiero. . . .

The Hartford Symphony, under Fritz Mahler, opened a series of hour-long telecasts over WTIC (Channel 3) on Jan. 11, sponsored by the Aetna Life Insurance Co.; these are given each Sunday and include soloists. . . .

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Alchin Fund for Composition Aids America's Creative Music

The composition department at the School of Music, University of Southern California, fills an important place in the musical activities of the Los Angeles area. Staffed by distinguished composers, it offers degrees in composition at each level, including the doctoral; strong course work in all the compositional crafts; and private instruction in composition for all majors in the field. Each year a festival of contemporary music is given, and programs of student works occur frequently. Lectures by visiting composers are part of the yearly activities. A number of scholarships are given annually.

Contributing to all of this activity is the Alchin Fund, income from the estate of the late Carolyn Alchin, former faculty member and author of two important textbooks in music theory, "Applied Harmony" and "Tone Thinking and Ear-Testing." The foundation was established by the donor in 1928 "to provide instruction in composition for especially gifted young composers." At that time, when opportunities on the Pacific Coast for extended composition study were limited, the bequest was used to bring a series of famous composers as summer visitors to the SC School of Music. With the present organization of the composition department, the fund has been released for wider usefulness. Several annual scholarships are provided; grants in aid are given for performance of worthy student works, for creative research in fields of ear training and theory, and for visiting lectureships.

Present holders of the Alchin Scholarships are Anthony E. Vazzana, formerly of the faculty of Danbury State College, Connecticut, now completing work for the DMA degree; and Michael Fink, of Long Beach, now in his second year of composition study. Among recent holders of Alchin Scholarships is Robert Linn, Instructor in Theory at U.S.C. Mr. Linn was commissioned by the U.S.C. Friends of Music to compose the anthem for choir and orchestra sung at the inauguration of President Norman Topping. Samuel L. Bradshaw, 1958 graduate, another Alchin Scholar, won a Woodrow Wilson Fellowship for graduate study at the University of Illinois.

■ Members of the U.S.C. composition faculty have received recognition in various ways. Professor Ingolf Dahl is working on a symphony for chamber orchestra, commissioned by the Koussevitzky Foundation. Associate Professor Ellis B. Kohs, chairman of the Theory Department, had his new Piano Sonata premiered by John Crown at one of the Monday Evening Concerts on Jan. 5, which also included the first performance of a "Sonata for Solo Cello" by Halsey Stevens, chairman of the Department of Composition. Professor Stevens' "Symphonic Dances," commissioned by the San Francisco Symphony under a grant from the Ford Foundation, was premiered in San Francisco on Dec. 10, 11 and 12 last, with later performances scheduled by other orchestras in the American Music Center project. Another Stevens work, "Five Pieces for Band" (arranged by Donald Bryce Thompson, composition graduate), was chosen as one of six works to be played at the meeting of the College Band Directors National Association at the University of Illinois on Dec. 19 last. Professor Stevens is writing a large work for chorus and orchestra, commissioned by Stetson University in memory of the late Claude Almand, Dean of its School of Music, and the composer will conduct the premiere in DeLand, Fla., in April.

Professor Ernest Kanitz was honored by Immaculate Heart College with a recent performance of a chamber work; and several others, including an orchestral composition, will be heard at SC during the season. William O. Smith, Instructor in Theory and Composition, has returned to the campus from a year in Italy as holder of the American Prix de Rome. Contemporary Records has recently issued two long-playing discs of his compositions, in some of which the composer also appears as clarinetist. Mr. Smith was commissioned by the University of California to write a work for chorus and band in celebration of the opening of its new music building; and has now completed a Quartet for violin, clarinet, 'cello, and piano, commissioned by the Harvard Musical Association.

■ Carolyn Alchin's "Applied Harmony," published in 1916, gathered between its covers all the modern teaching practices which now, forty years later, are the goal of most forward-looking pedagogues: phrasewise writing and melody harmonization as part of the harmony exercises; systematic ear training; keyboard drill; analysis of modern musical examples. At a time when most textbooks were illustrated from pre-Wagnerian music, she boldly used her contemporaries, Debussy, Fauré, Reger, Ravel, and Strauss. In 1958, the hundredth anniversary of her birth, Dr. Vincent Jones of New York University, her pupil and editor, has published a revised "Applied Harmony," with exercises and illustrations brought up to the present time in the spirit of the author.

Academy of West Plans Annual Summer Session

The Music Academy of the West has announced its 1959 Summer Session, July 6 to Aug. 31, with Maurice Abravanel in his fifth season as director. Courses offered for advanced students in preparation for performance include opera and song recital, orchestral training, chamber music for strings, piano chamber music and composition. Dr. Herbert Graf heads the opera department, will stage an opera there and conduct master classes, including one in television opera. Among other teachers in the voice department are Gwendolyn Koldofsky, Armand Tokatyan, William Eddy and Fritz Lehmann. Mr. Abravanel directs the orchestral training program, with various orchestral departments including Sascha Jacobsen, William Hymanson, Sally Peck, Gabor Rejto, William Torello, Simon Kovar, Roger Stevens, Mitchell Lurie, Davis Shuman, Fred Fox, Vladimir Drucker, Robert Lentz and Joel Andrews. Gyorgy Sandor heads the piano department. Emanuel Bay teachers piano and conducts the piano chamber music classes. Chamber music for strings is directed by Mr. Rejto. Donald Pond will teach composition and theory. Jascha Veissi is assistant to the music director and will plan the public events programs.

Casals Festival Scholarships

■ For the third year the State Department of Puerto Rico has established a scholarship fund for twelve young music students of the Americas to attend the Festival Casals in San Juan, Puerto Rico, from May 1 to 22 and to benefit from close association with Pablo Casals. Directors of major music schools are asked to send scholarship applications of their outstanding students to: Pan American Union, Department of Cultural Affairs, Attention of Señor Guillermo Espinosa, Chief of Music Section, Constitution Avenue and C Street, Washington 6, D. C.

Turin Teatro Regio to Be Rebuilt

A project for rebuilding the Teatro Regio Royal in Turin, which was destroyed by fire before the war and never rebuilt, has now been approved. Two theatres are to be constructed: a large one which will seat 2,400 and a smaller one for 700 persons.

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A scene from Handel's opera "Deidamia," as presented in its American premiere by the Hartt College of Music Opera Department.

Photo by Hartford Times

THE NATIONAL SCENE

HARTFORD, CONN.

■ A group of promising singers of the Hartt College of Music Opera Department, University of Hartford, brought to life for the first time on the American scene the last opera written by Handel—the three-act comedy, "Deidamia." Presented on three nights (Feb. 25, 27 and 28) at Talcott School, Elmwood, Conn., it turned out to be a most interesting and edifying experience. As sung to the English text of Edward J. Dent, the more than 200-year-old work with its ornamented arias and fresh orchestral melodies, moved in an impressive, imaginative frame designed by Dr. Elemer Nagy, stage director, scenery and costume designer and head of the Hartt Opera Department. Described by Dr. Nagy as "Theatre of Lights," because of use of the Nagy Multiprojection System, the sets were a further development of the experiments conducted last Summer at Tanglewood by Dr. Nagy. Instead of traditional wood and canvas, he had designed about 40 slides which were projected on lightweight plastic panels, achieving a colorful cycloramic effect from panel to panel in each of the scenes.

Dr. Moshe Paranov's conducting—well-paced and sprightly—gave vitality to the complete, unchanged score for strings, two oboes, two horns, two trumpets, bassoon, harpsichord and drum. Adding charm to the performance was the accompaniment of the recitatives by Irene Kahn, harpsichordist, and James Stroud, cellist. Charles May was made to order for the role of Ulysses, the king who came to Scyros in search of Achilles. His stylized action, good diction and performance of the difficult roulades in his florid arias added up to a brilliant performance. Georgette Crochierre as Deidamia is another talented young woman whose arias came forth expressively and arrestingly. Margaret Schlein proved charming in her disguise as a girl named Pyrrha and in the role of Achilles.

Others in the cast whose voices were of a quality and training to delight listeners were Elizabeth Humes as Nera, who sang with shining clarity; Richard Price, as Phoenix, King of Argos; Andrew Dirga as Lycomedes, King of Scyros, and James Dowaliby as Nestor.

The work was sponsored by the Hartt Opera-Theater Guild in observance of the 200th anniversary of Handel's death.

TERE PASCONE

CHICAGO

■ When Fritz Reiner returned for his first concert after his midseason vacation, he found the climate of Orchestra Hall warm with welcome, affection and pride. It was good to have him back, in top form, responding in his most genial, communicative manner. The concert was a splendid one, set off by an immaculate, whirlwind performance of Glinka's Overture to "Russian and Ludmilla." Then came Byron Janis to play a fresh, beautiful performance of the Schumann Concerto—not in the preconceived style too often associated with it, but one more intense and compelling than we have heard before. He was cheered to the rafters. And as finale, Reiner gave us the first complete performance we have heard from him of the Bartok "Suite for Orchestra," one of his especially vivid performances that transport the listeners.

So all seemed well with the orchestra, now that the Ravinia storm clouds had scattered and it had come to terms (if none too happy ones) with the Ravinia Association agreeing to play only three concerts a week (instead of the usual four) during the six-week Festival with a $20 cut per concert per man. But then the prospect of an estimated $1500 income from the still unsettled but expected European tour, which was to be sponsored by the State Department, loomed bright, and prolific recordings made this season by the orchestra were a financial boon. Thus the players' morale was relatively high, until suddenly, on Feb. 26, a brief, unrevealing press release came from Dr. Eric Oldberg, president of The Orchestra Association, announcing that the Chicago Symphony Orchestra's projected European tour (in the late summer and fall of 1959) had been canceled.

No explanation was given other than that Mr. Reiner "would be unable to fulfill the engagement at this time." Rumors and speculations were rampant, and no news could be ferreted from any source to satisfy some of the accusing Press calling Reiner (who had taken the "rap") to account. Not a person to be goaded into action, Mr. Reiner held his silence which may speak volumes, for who knows the other side of the coin? Meantime, the conductor has given us the following statement for publication in these columns:

"Our Chicago season contains a heavy schedule of rehearsals, concerts and recordings—every day but Sunday has its claims. A 10 to 12-week tour coming before the season is not feasible. After a trip of such duration it is not possible to guarantee the usual high standard of performances for the Chicago audiences, who have the right to expect their orchestra and their conductor to be in top form. ANTA refused to shorten this tour—to the length of the previous trips made by Boston and Philadelphia, which were five to eight weeks. I have suggested a tour in the Spring of 1960—after our season.

"The innuendoes of the Press regarding my health are not true, thank God, and the same goes for the behavior of my orchestra. There was no hissing or booing when I gave them the announcement. I realize that the news was disappointing, particularly to the younger men who have never been to Europe; but the majority recognize the inescapable fact that a tour of such duration is not a sightseeing pleasure trip.

"This decision was discussed with our president, Dr. Eric Oldberg, and has received his full approval. If it is unpopular with the Press I am very sorry, but I must follow the right path as I see it."

■ The understandable disappointment of the men of the orchestra and the cloud cast by the perturbed state of affairs in general were not, however, carried into the concert hall, as witnessed by the high calibre of performance (always expected and given by Reiner and the orchestra) throughout the ensuing concerts. There were notable performances of Mozart, Haydn and Bruckner (No. 3) symphonies; and

Chausson's somber yet eloquent "Poeme de L'Amour et de La Mer," which introduced Rosalind Elias in her Chicago debut. She sang the solo part beautifully, sustaining the spirit of the work to its close. She appeared again on the same program in Prokofieff's cantata "Alexander Nevsky"; it employed the Chicago Symphony Chorus, which has reached impressive professional standards under the expert direction of Margaret Hillis.

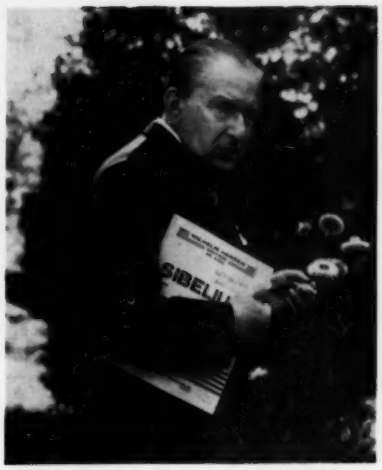
Another soloist to make his first Chicago appearance was Henryk Szeryng, who established himself an artist of high rank in his performance of Lalo's "Spanish Symphony" for violin and orchestra; this, though not, we felt, an ideal vehicle for Mr. Szeryng, was played with elegance, uncommon skill and innate musicality. Mr. Szeryng played the Lalo under Walter Hendl, with whom a recording with the Chicago Symphony was made. He was also Mr. Hendl's soloist at the orchestra's Milwaukee concert on the following Tuesday.

■ The music scene was heightened during the past month by Orchestra Hall recital debuts of two extraordinary Russian talents-violinist Igor Besrodni and mezzo-soprano Zara Doloukhanova; Ralph Votapek, 19-year-old winner of the Society of American Musicians' contest; and the first downtown appearance of the Juilliard String Quartet, presented in Goodman Theater by the Pro Musica Society of Chicago. With Robert Mann, its beacon light, the last named perfectly attuned ensemble, firmly established in the forefront of chamber ensembles of its kind, played distinguished performances of quartets by Arriaga (the young 19th century Spaniard's second, written at the age of 16), Bartok (the Sixth) and Schubert ("Death and the Maiden") that won them a large new audience already anticipating their return engagement next season.

Igor Besrodni, whose mien and seasoned artistry belie his youth—he is only 28—created considerable excitement at his debut here, despite his rather sober and uncommunicative manner. But the young Georgian needed no sign other than his music to speak for him, and this it did, eloquently. His heart and hands and understanding of the music combined to serve the artist fully, as he employed his beautiful tone and tremendous technic to interpret Handel's Sonata No. 6 in E Minor, Bach's Chaconne (for solo violin), Prokofieff's Sonata in F Minor, Chausson's "Poème," Two Preludes, transcribed by Heifetz, and Vladigerov's "Bulgarian Rhapsody."

Ralph Votapek's award recital was a distinct credit to his sponsors, who may be responsible for launching a bright star in the firmanent reserved for conspicuous piano talent. The audience sat up and took notice the moment the lively, bespectacled young man came on stage and "took over"—piano, audience and all—and its attention was held from the opening performance of Mozart's Sonata in A minor (K. 310) to the final encore. He found close kinship to Brahms' muse in extremely musical performances of a group of the composer's smaller forms, and gave Hindemith's Third Sonata its impressive stature. A beautifully diffused performance of Ravel's "Le Tombeau de Couperin," closed the program. Here is a talent to watch, with hope for the career it promises.

Mme. Doloukhanova, handsome, statuesque, met her large audience with re-



FRITZ REINER *finds a sunny clime in Los Angeles where he spent two weeks as guest conductor of the Los Angeles Philharmonic Orchestra prior to his mid-winter vacation at "Rambleside," the Reiners' Westport, Conn., estate.*

strained friendliness that soon blossomed into mutual warmth, and then excitement, as the diva poured out her magnificent voice with artistry, amazing vocalism ,and deep-felt spirit for her song. The recital's high moments came with her delivery of the aria "The Gallant Falcons Respond" from Prokofieff's cantata "Alexander Nevsky," two folk songs, "The Monks" (Russian) and "The Crane" (Armenian), Ravel's "Vocalise (en forme de Habanera)," exquisitely sung; and "Non so piu" from Mozart's "Figaro," an encore.

RENÉ DEVRIES AND DOSHA DOWDY

LOS ANGELES

■ If Southern California received little of the water poured from Aquarius's pitcher during the month of February, the Muses were more lavish, especially with chamber music events. The Budapest Quartet in three appearances devoted to Haydn, Beethoven and Bartok; the Quartetto Italiano with two programs; the Roth Quartet in a series devoted entirely to Beethoven. There were numerous other chamber music programs which, if less heralded, were of lofty artistic merit for the most part.

The Budapest Quartet made their first appearance at the Wilshire Ebell Theater on Feb. 1, opening with Haydn's D Major Quartet, Op. 76, No. 5, sometimes called the "Largo" after its sublime slow movement, which more often than not tempts the best ensembles to lugubrious sentimentality. The Budapests wisely eschewed the common practise, with the result that for once the grand work was heard in a balanced and clear performance that did not lack warmth. In Bartok's Quintet No. 1 (there is an earlier one, unpublished so far as I know) in A Minor, Op. 7, the ensemble explored the depths of this tightly knit structure to the utter satisfaction of the listeners. I am sure that there must have been at least a score of Bartok "converts" made that evening. Beethoven's Op. 59, No. 1, in F Major closed the

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rewarding first program in a reading that was not only accurate, but more than hinted at the implied moods of the work. The group's second recital on the following evening listed Haydn's G Major, Op. 77, No. 1, Bartok's second Quartet, Op. 17, and Beethoven's Op. 59, No. 2. The third program on Feb. 4 was made up of Haydn's "Horseman" Quartet, Op. 74, No. 3; Bartok's Sixth, and Beethoven's Op. 59, No. 3.

■ The Quartetto Italiano gave a program in the Coleman Chamber Concerts on Feb. 8. The players were in rare form at the Pasadena Playhouse, opening with a Sonata a quattro in D Minor by Alessandro Scarlatti. The founder of the Neapolitan School is all but forgotten today. I am inclined to agree with the late Edward J. Dent that the four Sonatas for string quartet are primitive and on a much lower musical level than Scarlatti's other works. Nevertheless, the silken beauty of the Quartetto Italiano brought temporary life to an *amort* body. Or perhaps one listener was charmed by a richly clothed wraith. The incomparable Quartet in B flat, K. 458, by Mozart was projected with the utmost delicacy and refinement. Stravinsky's "Three Pieces for String Quartet" may not be major Stravinsky, but are not without interest for skillful manipulation of rhythms, and decided contrasts. The first is humorously dance-like; the second a fantasy of fragments; the third sombre with its *Dies Irae*-like theme. The Italians met this work's many challenges superbly. Ravel's F Major Quartet closed the program. The performance was all one could ask for, if it did not quite erase the memory of the old Pro Arte's way with this Quartet. The Italiano group were heard in another program the following Wednesday in the Wilshire Ebell Theater, under the auspices of the Music Guild (which also was responsible for the Budapest series).

■ On Feb. 12 the Opera Department of the Los Angeles Conservatory staged Puccini's "Tosca" in the Wilshire Ebell Theater. The work was sung in John Gutman's English translation. This was not a student performance, although students filled minor roles and formed the chorus. In a land where there is a dearth of opera companies and where professional young singers have limited opportunity to perform professionally, the Conservatory endeavors to give them this chance from time to time. It is a pity that ever-rising production costs preclude more performances such as this one.

Since this writer is dean of the Conservatory, any review on our part, no matter how objective, would be suspect. Therefore, let it suffice to say that every major critic for the Los Angeles newspapers gave the performance enthusiastic notices. Jane McGowan as Tosca, Christopher Lachonas as Cavaradossi, Francis Barnes as Scarpia, Charles Gonzales as the Sacristan, all received excellent reviews. Others in the cast were Scott Sloane, Raymond Gagan, Andrea Manzo, James Poe, and Lloyd Bunnell. The fine sets were created by Ken MacClelland.

JOANNA HODGES, *young American pianist, embarking at Los Angeles for her second European tour, which will include the main cities in all the various countries.*

Curtis Stearns conducted, Paul Senia was in charge of the chorus, and Glynn Ross staged the production.

■ On the same evening Sir John Barbirolli returned to Los Angeles after a long absence to conduct the Philharmonic in his own "Elizabethan Suite," and works by Vaughan Williams, Fauré and Elgar.

Blanche Thebom gave a recital in the Wilshire Ebell Theater on Feb. 16, under the aegis of American Artists, Inc. Miss Thebom, charming as ever, sang a program made up of arias from "Carmen," arias by Mozart, and songs by Brahms, Paladilhe, David Diamond, Hadley and Celius Dougherty. The singer was not in her best voice, but the audience was vociferous in acclaiming her artistry.

■ The Roth Quartet, long in residence at UCLA, embarked upon their Beethoven Festival on Feb. 17, in the University's Schoenberg Hall. For the festival opening, Feri Roth had chosen Quartet No. 11 in F Minor, Op. 95, known as the "Serioso," and the shortest and most concise of the master's quartets. Historians may talk about the "middle period," but surely this wonderful work implies a kinship with the last quartets, that separates it from the other creations of *circa* 1809 and 1810. The Roths conceived it in this spirit. It was given a broad, penetrating performance in what might be called the "grand" manner. If the slow movement had a less impersonal touch than it inherently calls for, it was played with refinement and inspired musicianship. The Roths have been long noted for their understanding treatment of the Piano Quartet, Op. 16 which, according to Beethoven's pupil Ferdinand Reis, the master himself arranged from the original Quintet for piano and winds. (The work also appears as String Quartet, Op. 75.) On this occasion the group had the sensitive and musicianly aid of Stefan Bardas, pianist, who transcended the somewhat wooden sound of a tubby piano. Irving Weinstein, since his graduation at the Los Angeles Conservatory last June, has replaced Laurent Halleux at

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viola for the Roth group because of the latter's many other commitments. However, Halleux, long the second violinist of the great Pro Arte Quartet, was scheduled to appear on the third program in Quintet, Op. 29.

Jean Martinon, French conductor, made his Los Angeles bow with the Philharmonic on Feb. 21, and made a good impression as did his soloist, Andre Tchaikowsky, who gave a brilliant account of Prokofieff's C Major Piano Concerto. M. Martinon's other items were the overture to Rameau's "Dardanus," Bizet's C Major Symphony, and the second ballet suite from Roussel's "Bacchus et Ariane." He is a vigorous conductor who achieves a maximum of integrated playing and clarity.

ARTHUR W. WOLF

SAN FRANCISCO

■ The Cosmopolitan Opera Company opened its annual spring season at the War Memorial Opera House Feb. 24 with "Madama Butterfly," in which Antonietta Stella made her local debut. It has been years since San Franciscans have heard a Cio-Cio-San of such dazzling vocal power; the artist won an ovation for her highly emotionalized interpretation. Miss Stella had excellent support from Barry Morell, virile Pinkerton both in tone and stage deportment; Richard Torigi, a satisfactory Sharpless, and Margaret MacKay, an exceptionally skillful Suzuki. Glynn Ross added many effective bits in the stage direction, such as a stylized dance sequence during the marriage ceremony.

"La Boheme" (Feb. 27) was given a lively and well integrated performance, even the minor roles being in capable hands. Dorothy Warenskjold's Mimi was a delight vocally and dramatically, projected with great subtlety. John Alexander imbued his Rodolfo with pleasing individuality and youthfulness. Musetta was sung with refreshing discretion and good taste by attractive Peggy Bonini.

"Carmen" (March 3) introduced Belen Amparan in the title role, displaying a voice of magnificent hue and power. Unfortunately her dramatic conception of the role was less authoritative. Warkenskjold's Micaela was a true creation, charmingly enacted and sung with refinement and beauty of tone. Norman Treigle was an interesting Escamillo. Solo dances by Maklovia were handsomely performed.

Gianna d'Angelo made her American debut in "Lucia" (March 6), demonstrating an almost flawless coloratura and magnetic stage presence. The Mad Scene was delivered with ravishing tone and dramatic authority. Giuseppe Campora was an appealing Edgardo, vocally superb in the closing scene. Cesare Bardelli made his only appearance of the season as Lucia's brother, singing with his accustomed skill. All in all, this was a memorable "Lucia."

Miss d'Angelo scored again in "Rigoletto" (March 10), presenting a touching and brilliantly sung Gilda. Her artistry was matched by that of Cornel MacNeil as Rigoletto, and their duets were extraordinarily beautiful. The performance was conducted with verve and fine style by Carlo Moresco.

MacNeil appeared again to advantage as Germont in "La Traviata," March 13. Violetta was artistically sung by Eva Likova, and Campora was thoroughly in character as Alfredo. All performances played to sold-out, highly enthusiastic audiences.

■ Sir John Barbirolli created a strong impression as guest conductor with the San Francisco Symphony on Feb. 25. The concert began with his delightfully-arranged "Elizabethan Suite," in which the purity of tone of the strings was outstanding. Fauré's suite from "Pelleas ea Melisande" was played with appropriate delicacy. Walton's "Partita for Orchestra" was well received. The highlight of the program was a beautifully balanced and eloquent reading of Beethoven's Symphony No. 5.

■ Enrique Jordá returned to the conductor's stand on Feb. 25 presenting a singularly lyrical interpretation of Mahler's "Das Lied von der Erde." The two vocal soloists were Richard Lewis, who interestingly contrasted the different moods of his two songs, and Maureen Forrester, who displayed a voice of exceptional quality and deep insight into Mahler's poetic intentions.

On March 2, Jack Benny appeared as guest artist with the Symphony Orchestra on a special pension fund concert which realized over $50,000 for the orchestra. Musically the outstanding number was Stravinsky's Suite from "Petrouchka"—long a favorite of Jorda's. Nathan Milstein was guest artist with the Symphony on March 4, contributing a superlative reading of the Brahms Violin Concerto. Also programmed was Stravinsky's fascinating "Agon," which Jorda conducted brilliantly.

■ Alexander Brailowsky was in fine form when he presented a recital at the Geary Theatre on Feb. 22. The Liszt Sonata in B Minor was given a monumental performance and the Chopin group was set forth with great elegance of style. . . . Margaret Tilly gave the first of three piano Sonata recitals in the Little Theatre of the Legion Of Honor Palace. It opened with a masterful reading of the complex Sonata (1935) of Ernest Bloch, and she excelled in Mozart's Sonata in G major, K. 283, and Schubert's wonderfully melodious Sonata in B flat major. . . . The Amphion Concert Foundation presented Douglas Miller, baritone, at the Little Theatre in Berkeley; he sang with skill and artistry songs ranging from Monteverdi to Hindemith and Wolf, with Don Jones as an ideal accompanist. . . . The Contemporary Dancers of San Francisco premiered three challenging works—"A Moon for the Misbegotten," "Quintet," and "Anna Karenina." The choreography of J. Marks maintains a high and imaginative level. "Moon" is danced to music of Howard Hanson and finely sustained dramatically throughout an hour and 20 minutes. . . . On March 10 and 11 the Contemporary Dancers Foundation presented Giuseppe Zecchillo, young Italian baritone, in recital, well supported by Raymond McFeeters at the piano. His voice is of smooth, mellow timbre and beautifully schooled in the *bel canto* tradition. His artistry was best displayed in a group of Mozart arias.

ALAN CAMPBELL

(National Scene items are continued on page 32)

Brooklyn Opera's Spring Series

Guido Salmaggi, director, has announced the schedule for the opening of the Brooklyn Opera Company's Spring Season. The first performance, on April 4 at the Brooklyn Academy of Music (8:20 p.m.), will be "Aida" with Rina Telli in the ttile role, and Enrico Leide conducting. On April 11, "Rigoletto" will be given with Ercole Bertolino as the jester and Josephine Guido as Gilda. On April 17 "La Boheme" will be performed; and on April 26 "Il Trovatore" will include Giovanni Consiglio as Manrico, with Mr. Leide again in the pit. Other conductors are Theodore Gargiulio and Vincent La Selva.

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CINCINNATI

■ Cincinnati's new Symphony director, Max Rudolf, is an outstanding conductor and in addition, a great box-office attraction. Tickets bought outside the greatly increased subscription lists are moret han 50% above the figures of recent years. In recognition of its good fortune, the Symphony Board has renewed Mr. Rudolf's contract for four consecutive years—an unprecedented action—through the 1962-63 season. There are reports that the orchestra's numerical strength will be increased in both the string and the woodwind sections.

There was not a weak moment in the Cincinnati Symphony's twelfth program (Jan. 23, 24). Opening with a virtuoso performance of the Boris Blacher "Paganini Variations," new to Cincinnati, Mr. Rudolf proceeded to a fluent, elegant and majestic reading of the Mozart "Jupiter" Symphony, that disclosed new beauties in this work. Zino Francescatti, making his twelfth appearance with the orchestra, added another to his numberless blue ribbons with a breath-taking presentation of the Walton Violin Concerto. Even the Tchaikovsky "1812" Overture made a more than usually good impression under the conductor's baton.

■ One world premiere and one United States premiere signalized the CSO's 13th pair of concerts (Jan. 30, 31). "Africa," a symphony in two movements by Bernard Rogers, reflects the composer's "long-felt interest in the exotic, remote and religious." The first movement seeks (in Mr. Rogers' words) "to express the atmosphere of a primitive people strongly touched by spirit beliefs"; the second is a percussive dance. On first hearing, "Africa" has its arresting moments, engendered by a skillful manipulation of orchestral colors. It seemed, however, as if both conductor and orchestra felt uncomfortable in this assignment, which found slight favor with the audience. Both were on firmer ground in "The Bartered Bride" Overture, Schubert's "Unfinished" Symphony, and "The Damnation of Faust" excerpts, which formed the main body of the program.

Carl Seeman, European pianist, made his United States debut at these concerts in the Beethoven Second Piano Concerto in B-flat. Although the soloist is thoroughly versed in the style of Beethoven, the debut was not an exciting event. This observer feels that the instrument was as much at fault as any other contributing factor. The vivacity and energy that one expected were dulled by the piano itself and took away much of the work's freshness and *élan*.

■ After an absence of 17 years, Sir John Barbirolli returned to Cincinnati as the guest conductor of the Feb. 6, 7 concerts. Leading off with his own "Elizabethan Suite"—five pieces for the virginal transcribed for string orchestra and French horn—he directed the Cincinnati Symphony in the Eighth Symphony (D-Minor) of Vaughan Williams. Sir John gave much attention to orchestral sonorities and imbued the work, which is dedicated to him, with a highly personal quality. The Brahms Fourth Symphony, coming after intermission, was hardly persuasive. Sir John gave it a nervous, taut reading, often ragged. and one that shouted at the top of its lungs much of the time.

George London was in excellent voice for his College-Conservatory Artist Series program on Jan. 14. It was a memorable evening. He was at home in a diversity of styles that showed to advantage the exceptional range and even quality of his voice. LOUIS JOHN JOHNEN

ANN ARBOR

■ Hill Auditorium seemed inadequately proportioned for the capacity crowd which overflowed onto the stage and packed the standing-room area for the recent recital here by Renata Tebaldi. As a musical instrument, the Tebaldi voice is one of the loveliest to be heard today, with a smooth and flexible range and a mezza-voce to haunt the memory.

Her program, happily avoiding operatic staples, included two Mozart songs, beautifully sung; works by Scarlatti, Bellini, Mascagni and others; a rare hearing of Rossini's "La Regata Veneziana" — pure enchantment as delivered from this source — and the "Salce, salce' 'and "Ava Maria," from Verdi's "Otello." A standing ovation brought two encores, the inevitable "Un bel di" from "Butterfly" and "O Mio Babbino Caro" from "Gianni Schicchi." Georgio Favaretto supplied meticulously-played accompaniments.

ERNEST J. GILBERT

PHILADELPHIA

■ Philadelphians are notably choosy about their favorite artists; this city is not noted for its demonstrative audiences. Renata Tebaldi upset these "rules" on two occasions. The first was in Christmas week, 1955, when she gave her first recital here after having made her Metropolitan Opera bow here in "Aida." For some inexplicable reason, the house was only half filled. On Feb. 26 she again gave a recital, and this time every seat was taken and her admirers gave her the greatest ovation the Academy of Music has witnessed in some years. Miss Tebaldi sang beautifully, her fabled vocal ease and complete control always in evidence, whether in full-throated aria climaxes or *mezza-voce* song endings.

■ The Philadelphia Lyric Opera Company, headed by the enterprising Aurelio Fabiani, which presented Miss Tebaldi, is making news in its opera schedule. It included two works last season (its inaugural), and six this year, beginning with this city's first "Turandot" in 29 years. Next season Fabiani has announced ten operas, the local premiere of Carlisle Floyd's "Susannah" and the return to this city of Leopold Stokowski after 19 years. Stokowski himself chose "Carmina Burana" and Stravinsky's "Oedipus Rex" to open the Philadelphia Lyric season in September. This will precede his return as guest for one set of concerts with the Philadelphia Orchestra next February, which has stirred the greatest anticipation.

The Lyric's closing "Traviata" was better visually than vocally, for Dorothy Kirsten and David Poleri were not in top form, although Igor Gorin was. Young Anton Rocco Guadagno, in his local bow, was impressive on the podium.

The Metropolitan Opera scored resoundingly with its new production of Verdi's "Macbeth," even if it did suffer from "an embarrassment of witches." Leonie Rysanek made a sensational debut here as Lady Macbeth, and Leonard

Warren in the title role and Barry Morell were also outstanding, as were Erich Leinsdorf's conducting and Carl Ebert's direction.

Fine singing by the principals and by the Paul Roberts Choir as guest chorus dominated the Philadelphia Grand Opera's revival of Bizet's "Pearl Fishers" after a 28-year absence. Leopold Simoneau and Pierette Alarie were silvertoned in their roles. Giuseppe Bamboschek conducted with finesse.

■ First performances at Philadelphia Orchestra concerts have included the Walton Violin Concerto, fiendishly difficult but amply melodic, with Zino Francescatti; Nabokov's atmospheric, mysterious "Symboli Christiana," with Gerard Souzay as the baritone of rather small voice but great artistry, and Casella's "Paganiniana," a diverting suite for orchestra. Eugene Ormandy conducted all three programs.

Walter Piston's forceful and plain-spoken Third Symphony and Eugene Istomin's poetic playing of the Beethoven Piano Concerto No. 4 featured the Boston Symphony's annual Philadelphia Forum concert, conducted by Charles Munch.

Other worthy local novelties were Roger Goeb's "Three American Dances," original in theme and treatment, played by the Philadelphia Little Symphony under Robert Mandell, and two contemporary Danish works played by Max Goberman's Philadelphia Civic Sinfonietta. These were Riisager's "Sinfonia Serena" for strings and tympani, which has distinctive themes and something to say, and Holmboe's Concerto No. 11, brilliant and rhapsodic, with Gilbert Johnson as trumpeter.

While the Philadelphia Orchestra's bow to the Handel bicentenary has consisted of "Messiah," the "Water and Fireworks Music," other local organizations have presented lesser known but meritorious choral works. The Singing City under Elaine Brown gave the "Dettingen Te Deum"; the New Chamber Orchestra and Westminster Choir, conducted by Nicholas Harsanyi, presented the "Ode for St. Cecilia's Day." Good listening.

SAMUEL L. SINGER

CLEVELAND

■ Returning from their Eastern tour, which included a highly praised Carnegie Hall series in New York, the Cleveland Orchestra, with George Szell in command, presented its sixteenth pair of concerts with Clifford Curzon repeating his magnificent rendition of the "Emperor" Concerto. Other interesting items on the program were Anton von Webern's "Six Short Sketches" for orchestra—a first performance here—which received the unusual treatment of being repeated after intermission. A finely-etched Haydn Symphony No. 93 and a sparkling "Don Juan" by Richard Strauss completed this thrilling program.

Another soloist was Rudolf Firkusny, who appeared with Szell at the next pair of concerts in Severance Hall. A beautiful performance of Mozart's Piano Concerto in E flat, K. 271, brought pianist and conductor back to the stage many times to acknowledge applause. Opening and closing this concert were the Handel Concerto Grosso for Strings Op. 6, No. 5 and an excerpt from "Tristan," which was an emotional experience. Mr. Szell also offered a world premiere of George Rochberg's Second Symphony. We can profess little enthusiasm for its tonal aggressiveness, its ofttimes disagreeable timbre and wearisome reiterations of tone patterns. The composer seemed perfectly sincere and capable in the construction of this work; perhaps a second hearing would improve our reaction.

Among chamber music events we heard I Musici, the fascinating ensemble, in exquisite performances of Corelli, Vivaldi, Mozart and Benjamin Britten works. The Budapest Quartet (which has completely changed its Hungarian nationality, all of its members being now of Russian origin) offered an evening of absorbing artistry in works of Haydn, Beethoven and Hindemith.

The Karamu Theatre, under the stage direction of Benno Frank and the musical direction of Helmut Wolfes, opened a five-week run of Mozart's "Abduction from the Seraglio," drawing large and enthusiastic attendances.

The Bernardi management again scored with sold-out houses for Marian Anderson in her recital, cherished by her large following, as well as for Jose Greco and his Spanish ensemble. The Brudno management presented two young debutantes in song recitals, each showing much promise for the future: Karyol Vaughan Weinberg, soprano, and Mary Barbara Williamson, contralto, at Severance Chamber Music Hall. . . . Walter Blodgett, curator of Music at the Museum of Art, inaugurated a new series of concerts designed to give local artists an opportunity to be heard. Daniel Majeske, violinist of the Cleveland Orchestra, accompanied by pianist George Silfies, was the first local artist to be heard in a much-lauded recital. . . . The Suburban Symphony Orchestra, conducted by Robert Weiskopf, presented its annual Concerti program, featuring movements from various concerti and performed by members of the ensemble as soloists. . . . Fred Rosenberg and Frieda Schumacher gave a well-attended violin and piano sonata evening—an all-Mozart recital of much charm and merit.

ROSE WIDDER

BIRMINGHAM

■ The Birmingham Symphony Orchestra, Arthur Bennett Lipkin, conductor, presented a memorable concert featuring Rita Streich, Viennese soprano. The concert opened with the Overture to Mozart's "Marriage of Figaro" Miss Streich sang the Mozart "Exsultate Jubilate," and later was soloist in the Beethoven Ninth Symphony. Other soloists in the Symphony were Beatrice Krebs, mezzo-soprano, William McGrath, tenor, Desire Ligetti, bass-baritone, with a chorus of 60 trained by Hugh Thomas, Dean of the Birmingham Conservatory of Music.

The Birmingham Music Club, Mrs. D. Trotter Jones, president, presented the Robert Shaw Chorale before a large and enthusiastic audience.

A concert by Marcia Bush, one of Alabama's gifted young pianists, won the approval of a large musical audience. A Festival of Arts event, the concert was sponsored by the Howard College Omicron Gamma Chapter of Delta Omicron.

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ARTISTS HERE AND ABROAD

Pianist Andor Foldes recently played in India, en route to concert engagements in Australia, New Zealand and Japan. . . . Besides his recent stint as soloist with the Dayton Philharmonic Orchestra, Violinist **Berl Senofsky** performed the Brahms Concerto four times in as many concerts of the New Jersey Symphony, under Mathyas Abas, two of these being at Montclair State College and Farleigh Dickinson University. . . . At 32 degrees below zero, **Buron Janis** appeared with the Winnipeg Symphony lately under Victor Feldbrill, in the Schumann Piano Concerto, and, nothing daunted, 2,600 people attended. . . . Soprano **Rita Streich,** now touring the U. S., will sing the title role in "Giulietta," new opera by Heimo Erbse, to be world premiered at the Salzburg Festival next summer. . . . The **Theatre Men,** singing ensemble, appeared in St. Paul, Minn., on Jan. 13 at the Auditorium Arena before a mere 13,000 listeners....

■ The San Francisco Opera has announced that **Eileen Farrell** and **Rise Stevens** will return to the company next fall, as will **Francesco Molinari-Pradelli,** Italian conductor. . . . **Sidney Harth** made a flying tour of Europe recently—five appearances with the Belgian Orchestra in Brussels under Hermann Scherchen, a visit to France (including a Paris recital) and a BBC date in London; he returned to the U. S. for March and April engagements. . . . **Mary Curtis-Verna,** Met soprano, was soloist with the Haarlem Philharmonic club on Feb. 6. . . . **Marcel Grandjany** appeared with the Oklahoma City Symphony and a few days earlier was heard in Tulsa. . . . **Jose Greco** and his Spanish Ballet left Cuba on the last available commercial flight before the Castro forces entered the capital, and are now making their seventh transcontinental tour of the U. S., to be followed by a three week series at the Paris Palais de Chaillot and a tour of Holland, Scandinavia, Western Germany, and probably Switzerland and Italy. . . . **Shmuel Askkenazi,** young Israeli violinist, who won the 1938 Merriweather Post Contest, made three appearances with the National Symphony in Washington in February.

■ Pianist **Leonard Pennario** flew to London on March 18 for a three weeks' European stopover prior to his debut tour of South Africa. He appears as soloist with the London Philharmonic under Fistoulari as soloist in the Royal Festival Hall, gives a recital at Wigmore Hall, and a broadcast for the BBC. On April 5, 6 and 7 Pennario plays his first engagements with the Frankfurt Philharmonic in Prokofieff's Third Piano Concerto under Fournet, giving two concerts in Frankfort and one in Hamburg. His South African tour includes 112 concerts between mid-April and mid-May, including recitals and symphonic solo engagements.

■ **Fernando Corena,** basso-buffo of the Met, under Columbia Artists Mgt., was engaged to sing 14 performances of "Falstaff" with the Israel Philharmonic under Carlo Maria Giulini in February; appeared in Havana in March and in April will be heard in the leading role in the Italian premiere of Prokofieff's "Il Matrimonio al Convento" with the San Carlo Opera in Naples. . . . The **Obernkirchen Children's Choir** under **Edith Moeller,** will return for their fifth tour in the United States and Canada at the end of September, 1959, covering 55 cities in 11 weeks; the tour was sold-out a year ahead—an unprecedented event this early in the booking season.

Gloria Lane, American mezzo, made her Rome debut as Carmen on March 1 with such success that another performance was added on March 11. She also was engaged to sing Amneris and Carmen at the Rome Caracalla open-air series in August, going there at the close of La Scala's season, for which she was originally engaged. . . .

■ The Pro Arte Musical of Havana, which postponed its season last April owing to recent political events in Cuba, gave four performances last month ("Boheme," March 7; "Adriana Lecouvreur," March 12 and 15, and "Manon Lescaut," March 20) with Renata Tebaldi heading all the casts. . . .

■ **Robert Mueller,** American pianist, had to cancel his European tour because of illness, but will undertake an extensive tour of more than 10 European countries at the beginning of 1960. . . .

Varel and Bailly with the Chanteurs de Paris began a seven-week concert tour on Jan. 26 in Pittsburgh; it includes concerts in Troy, Muncie, Chicago, Detroit, Brooklyn Academy of Music, Santa Fe, Baton Rouge, New Orleans and many other communities.

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COMPOSERS

Efrem Zimbalist reconstructed from sketches his Piano Concerto No. 1, which was lost in the plane crash which claimed the life of William Kapell, and it received its world premiere on Feb. 19 by the New Orleans Philharmonic Symphony with Lee Luvisi as soloist and Alexander Hilsberg conducting. . . . **Rafaello De Banfield** is writing an opera on Tennessee Williams' play "Orpheus Descending," was asked by the Marquis de Cuevas for his Paris season next fall, to do a ballet on the "Tristan" legend. . . .

Virgil Thomson has succeeded **Otto Luening** as treasurer of the National Institute of Arts and Letters Council. . . . A "Cantata Drammatica," "The Way of the Cross," by **Antal Dorati,** to a text by Paul Claudel, was given on Feb. 6 by the Minneapolis Symphony, the U. of Minnesota Chorus and soloists, under the composer's baton. . . . "The Dawn Stone," opera with music by **Ruth Bradley** and libretto by Frederika Blankmer of the Adelphi College faculty, was given its world premiere by the Broadway Grand Opera Association on March 15 at the Brooklyn Museum concert of Community Opera, Inc., under Antonio Lora. This bill also included "La Grande Breteche," opera by **Avery Claflin** and "The Enchanted Pear Tree" by **Hall Overton.** . . .

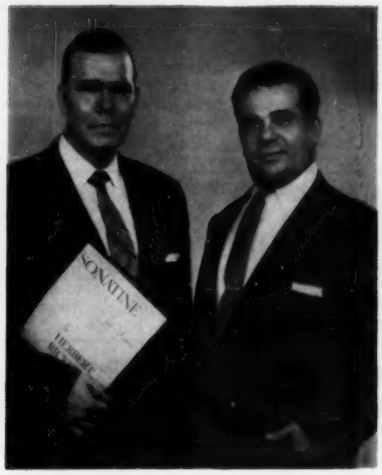
The Vienna State Opera will give the world premiere of the opera "Rasputin's End" by **Nicholas Nabokov** in January, 1960. . . . A Pittsburgh series of five concerts at Carnegie Music Hall presented American composers in person (3 p.m.) on the following dates: **Aaron Copland,** Jan. 31; **Roger Sessions,** Feb. 7; **Norman Dello Joio,** Feb. 21; **Nicolai Lopatnikoff,** March 21; **Leon Kirchner,** March 28. . . .

The B. de Rothschild Foundation for the Arts and Sciences presented the Parrenin String Quartet and Patricia Neway, soprano, in a concert recently that included the U. S. premiere of **Bruno Materna's** String Quartet and the first hearing of **Ben Weber's** "Three Songs for Soprano and Strings," Op. 48. . . .

■ **Carlos Chavez** gave the first of his Spring Series of Charles Eliot Norton Lectures at Harvard, Feb. 17, discussing "Repetition in Music." On March 18 he was heard on "The Enjoyment of Music" and on April 14 will give his last lecture in the series. Works by him will be performed by guest artists at each event. . . .

The Opera Theatre of Westchester's newly commissioned opera, "The Sons of Aaron" by **Siegfried Landau** (libretto by **Raymond Smolover**) was slated to be given its world premiere on March 1 at the Scarsdale (N. Y.) Junior High School (evening). . . . The first performance of a new Sabbath Service composed by **Frederick Piket** was presented at Mt. Naboh Temple, New York City, on Feb. 13. . . .

The Second Horn Quartet of **Harry Hewitt,** for horn, viola, cello and piano,



HERBERT RICKER, *pianist-composer, with* LOUIS KOHNOP, *right, well-known concert pianist who played Mr. Ricker's Sonatine for Piano (premiered by* RUDOLF FIRKUSNY*) at the concert presented by the Chicago Chapter of the International Society for Contemporary Music at DePaul University Center Theater in late February.*

was played by the Rybka Quartet and assisting artists over WNYC in the American Music Festival on Feb. 22. His orchestral work, "Night without Neon" from a series "Travelers' Day" will have its first performance this spring in the Philadelphia American Music Festival. . . .

The New Music Concerts, Erich Simon conductor, at Carl Fischer Hall, New York, on Jan. 15, presented **Joseph Wagner's** "Sonata with a Difference" for two pianos, in its first concert performance with Marion and Vittorio Versé as the soloists. . . .

■ The Serge Koussevitzky Music Foundation in the Library of Congress has commissioned twelve composers to write new works. Those who have accepted and the type of score they have been asked to write are: Easley Blackwood, a work for chamber ensemble; Ross Lee Finney, a work for symphony orchestra; Gian Carlo Menotti, a score of the composer's choice; William J. Russo, Jr., a work of the composer's choice; Yehudi Wyner, a work for chamber ensemble; Harry Somers, Frank Martin and Sir William Walton, each a work for symphony orchestra; Alberto Ginastera, a concerto for piano and orchestra; Hector A. Tosar, a work for symphony orchestra; and Pierre Boulez, a work for chamber ensemble.

■ The world premiere of Henry Cowell's Symphony No. 13 was given in Madras, India, in an open-air concert on March 3 by Thomas Scherman and the Little Orchestra Society on their tour of eight countries in Asia under ANTA. The concert was attended by notables of the Indian Government; and Mr. Scherman presented a copy of the score (suggested by rhythms heard by the composer in the 1956 Christmas Festival at Madras Academy of Music, and using two Indian hand drums in its scoring) to Dr. V. Raghavan, Secretary of the Academy. The work was broadcast by the All-India Radio and recorded for re-broadcast. . . .

CONDUCTORS

■ **Max Rudolf** has signed a four-year contract as music director of the Cincinnati Symphony Orchestra. . . . **Henry Mazer** has been engaged as permanent conductor of the Orlando (Fla.) Symphony Orchestra (he was formerly conductor of the Wheeling Symphony). . . . **Robert Shaw** has signed a new two-year contract as associate conductor of the Cleveland Orchestra, covering the 1959-60 and 1960-61 seasons, but will be granted leaves of absence as formerly. . . .

The Abilene (Tex.) Symphony, under **Walter Charles,** is giving a series of "Salutes to the Free Peoples of the World" in cooperation with the local Rotary Club; the Mayor of the City proclaimed the week of March 10 "Norway Week," when music of Grieg and Klaus Egge was featured. . . .

Constantin Bakaleinikoff, film and concert conductor, has been appointed music director of the Burbank (Calif.) Symphony Orchestra and Youth Symphony, it has been announced by M. Wayne Steeples, president of the Burbanw Symphony Assn. . . .

■ **Gerard Samuel,** 34-year-old associate conductor of the Minneapolis Symphony, has been named permanent musical director and conductor of the Oakland Symphony Orchestra for the 1959-60 and 1960-61 seasons. He succeeds Piero Bellugi, recently appointed conductor of the Portland (Ore.) Symphony.

George Szell has announced the appointment of **Jerome Rosen,** 19-year-old former Cleveland resident, as aprentice conductor of the Cleveland Orchestra for 1959-60 season. . . .

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New York Concert Beat

(*Continued from page* 17)

mantic glow and brilliancy as to make many facets of the long-familiar programmatic score emerge with a new power. R. K.

Philadelphia Orchestra, Eugene Ormandy, conducting, **Zino Francescatti,** violinist, soloist, March 3, E—The concert opened with a suite from "The Black Maskers" by Roger Sessions, written in 1923-28 as incidental music to the play by Andreyev; and Walton's Violin Concerto dating from 1939. The Walton is a score of the utmost urbanity. Its rhythms are willful and gay, its tonal language is still pleasantly daring and its ideas unfold with the casual, charming structure of good drawing-room talk. Francescatti (who also played the Paganini D Major Concerto) performed it with an unruffled mastery that was just right, sweeping easily through the highly chromatic line and intoning the quicksilver runs faultlessly. He was rightfully cheered by the audience.

The Sessions work, in four movements, is a busy montage of motives and rhythmic patterns, none greatly explored or extended. The orchestra played the suite brilliantly, with crispness, rhythmic bite and carefully mixed colors.

The program also included Stravinsky's "Firebird" Suite. Its performance proved again that the orchestra is not only a tightly meshed ensemble but a group of virtuosos in their own right. R. H.

The Cleveland Orchestra, George Szell, conductor, **Rudolf Serkin,** pianist, March 6, E—This concert provided a thrilling musical evening. The performance was for the orchestra's pension fund, to which Mr. Serkin donated his services. The Weber Oberon Overture had a vitally projected, artistic interpretation. The "Symphonie de Danses" (first New York hearing) of André Jolivet, in impressionistic idiom and in one movement, gave off an Oriental color, but seemed to lack true symphonic musical feeling and body. While the music was not unpleasant to hear, it created comparatively little audience interest. The Haydn Symphony No. 93 was imbued with a refreshing and delightful sense of buoyancy, highly contrasting shades, and a fluency of phrasing graced with tonal beauty.

Both Serkin and Szell are specialists in the interpretation of Brahms, and the Piano Concerto No. 1, supremely coordinated by the outstanding playing of both soloist and orchestra, had a magnificent performance. The pianist's mastery and innate love of the music were matched with an orchestral counterpart furnished by a great orchestra under a leader of distinction. L. C.

New York Philharmonic, Pierre Monteux conducting, **William Masselos,** pianist, soloist, March 8, A—Monteux repeated his performance of Suites Nos. 1 and 2 from Ravel's "Daphnis et Chloe" from the Saturday concert, also the same composer's suite, "Le Tombeau de Couperin," given a very incisive reading marked by fresh tonal quality. Added was Debussy's Prelude to "The Afternoon of a Faun," which had a glowing recreation.

William Masselos, American pianist, was a vigorous and dynamic soloist in Saint-Saens' Concerto in G minor, No. 2. for piano and orchestra. This showy if rather contrived opus offers opportunities for varied types of expression—a certain grandiosity in the opening Andante sostenuto, a brilliant virtuosity in the Allegro scherzando, and a command of bravura in the Presto—all of which the performer realized to the full. He won a number of recalls at the close. The second half, in addition to "Daphnis et Chloe," included the brooding and rather Wagnerian Prelude to Vincent d'Indy's opera "Fervaal." The conductor was warmly feted throughout the concert. R. K.

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CHRISTIAN FERRAS, *young French violinist, made his New York orchestra debut with the Boston Symphony at Carnegie Hall on March* 11 *under the baton of* CHARLES MUNCH. *His New York recital debut took place at Hunter College on March* 15.

New York Philharmonic, Pierre Monteux, conductor, **Joseph Szigeti,** violinist, soloist, March 7, E—On June 8, 1912, Pierre Monteux conducted the stage premiere of Ravel's "Daphnis et Chloe," presented by Diaghileff and danced by Nijinsky. He is still playing it 47 years later, and wonderful to relate, the music has lost none of its freshness, its beguiling play of light and shade, its muted eloquence. In this, as in the other Ravel works on the program, all led from memory—"Le Tombeau de Couperin" and "Rapsodie Espagnole"—the octogenarian conductor extracted from the orchestra rainbows of sound, and a procession of swirling, pulsing traceries that made his return to the podium for the second week a tribute to his youthfulness rather than his age.

Szigeti played the Bach D minor Concerto and a youthful Berlioz trifle, "Reverie et Caprice," Op. 8, with superb musicianship and the last word in elegance. R. H.

American Opera Society, Arnold Gamson, conductor, March 10, E—For its last concert of the season the American Opera Society presented Cherubini's "Medea," which it had first done several seasons ago. Mr. Gamson succeeded in giving us a good idea of Cherubini's great dramatic work. Eileen Farrell in the title role, though there was a hint of strain in some of the top notes, offered a powerful delineation of this vengeful figure. Richard Lewis as Jason was also quite impressive, both vocally and musically. Judith Raskin did some lovely singing in the role of Glauce. Morley Meredith (Creon) and Claramae Turner (Neris) contributed excellent singing, too. The chorus was the weakest member of the production, being much too small for the demands Cherubini laid upon it. On a few occasions Mr. Gamson fell also into the trap which was caused by having the orchestra on stage instead of in a pit, and "covered" some of the soloists. One question presents itself: why should a French opera be done in the United States with a largely American cast in an Italian translation?

C. E. R.

Boston Symphony, Charles Munch, conductor, **Christian Ferras,** violinist, soloist, March 11, E—The outstanding feature of this concert was the New York debut of Christian Ferras, 25-year-old French violinist, already renowned in Europe and South America. He performed the Brahms Concerto in a reading that had a surprising amount of lyric warmth and feeling, added to a tone quality of brilliant and substantial sort, and a technical grasp that is outstanding. The orchestra provided an accompaniment that was of the utmost cooperation and smoothness. Mr. Munch also conducted the familiar suite from Fauré's atmospheric and antique-sounding music for "Pelleas et Melisande." The third item was Honegger's Fourth Symphony, subtitled "Deliciae Basiliensis," from the fact that it was composed in 1946 to mark the 20th anniversary of the Basle Orchestra. It is a gracious and charming work, and it was given a reading of great taste and considerable tonal beauty. R. K.

New York Philharmonic, Jean Morel, conductor, March 14, E—The Philharmonic's concert version of Debussy's "Pelléas et Mélisande" was a bit disappointing. Not that it was not a good performance; but with Mr. Morel in charge and a fine cast, one hoped for a really inspired performance. Most of the singers did not seem to become personally involved in the music and the drama until quite late in the evening. The first scene which really came alive was that between Yniold (Mildred Allen) and Golaud (Martial Singher) at the end of Act III. Then the last scene in the fourth act, between Pelléas and Mélisande (Nicolai Gedda and Phyllis Curtin) caught fire, and from there until the end the emotional level rose to our expectations.

Martial Singher was the unchallenged star of the occasion. The role of Golaud is tailor-made for his talents, and he was tremendously authoritative throughout. Regina Resnik was dignified and correct, which is all the role of Géneviève requires. Kenneth Smith (Arkel) sang with noble feeling and Calvin Marsh (the Doctor) completed the cast.

Mr. Morel always gives his best efforts to whatever work he is conducting, and the Philharmonic responded splendidly, following him through the manifold nuances of rhythm and dynamics. There were a few times when the orchestra covered the singers, as is often the case when the orchestra is transferred from the pit to the platform for concert versions of operas. Three scenes and several orchestral interludes were omitted in this version, these omissions being announced in the program notes. C. E. R.

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CARNEGIE RECITAL HALL

Duo Di Roma, Feb. 15, 5.30—The Sunday Concert Society, Inc., Henry Colbert, president, presented the Duo Di Roma, an ensemble consisting of Ornella Santoliquido, piano, and Massimo Amfitheatrof, 'cello, with David Oppenheim, clarinet, assisting at a late afternoon recital. The program included the Brahms Sonata in F major, Op. 99, the Beethoven Variations in E flat major on "Bei Männern, welche Liebe fühlen" from Mozart's "The Magic Flute," each for cello and piano; and the Clarinet Trio in A minor, Op. 114, of Brahms.

Mr. Amfitheatrof commands a 'cello tone of great beauty and substantiality, and his playing revealed an innate feeling and knowledge of musical and instrumental phrasing and coloring that was highly impressive. Miss Santoliquido also has a firm pianistic touch which results in a rich, warm tonal quality. The complete and sensitive integration of the two instruments as played by these artists made for a well-blended and thoroughly artistic performance.

In the Brahms Clarinet Trio, Miss Santoliquido and Mr. Amfitheatrof were joined by Mr. Oppenheim, a musicianly clarinetist, with a refined, although at times restrained, technique. L. C.

Victor Halverson, baritone, Feb. 16, E—Mr. Halverson is a serious and intelligent singer, with a commendable musical ability. His voice is substantial throughout and of an agreeable quality, especially dark and rich through the lower portions, although in the extreme upper range it becomes over-tensioned and unduly bright. He sang "Benati credi nell alma mia" and "She Never Told Her Love" of Haydn with well-styled phrasing and tonal smoothness. In a Handel "Rinaldo" aria and in the Bach Cantata 205 he lacked some of the vocal fluency required by the more florid passages. The Fauré group was given a generally sensitive rendition, vocally and interpretatively, and a Weber "Euryanthe" aria had dramatic expressiveness and well-controlled dynamics. Mr. Halverson appeared at home in the songs sung in English, especially the Harty "Scythe Song" and Swanson's "The Valley," and more so in the final native Grieg group. He might achieve a greater sensitivity to contrasting mood and color values, thus enhancing his present artistic ability. Antonio Lora was the accompanist. L. C.

Hungarian Quartet, March 8, 5:30—The seventh concert in the Sunday Concert Society Series was given by the eminent quartet that makes its present home in California and is now touring the United States and Canada. Though the group is especially famed for Beethoven interpretations, the program on this occasion was given over to two large-scale works by other masters—Mozart's Quartet in G major, K. 387, and Schubert's great Quartet in G major, Opus 161. The players, who have a silken tone quality and a pronounced ease of technical performance, were most impressive in the Schubert score, though the Mozart too offered some extremely moving tonal achievements. At the close, the players were feted with "bravos." Justly, for they are one of the most distinguished chamber music groups before the public today. R. K.

Marcel Rajotte, baritone, March 12, E—For his New York recital debut this Canadian baritone sang songs by Donaudy, Brahms, Fauré, Dunn, Charles, Ronald, and Squire, and arias by Monsigny, Gretry, Verdi and Giordano.

Mr. Rajotte is obviously an experienced singer, and he has quite a flair for various kinds of music. His vocal technique, however, is not always the faithful servant of his musicality. His tones were wooden in the middle range, and almost completely lacking in resonance in the top register. Yura Slapelis was an exceptionally fine accompanist. C. E. R.

Sarah Fleming, soprano, March 14, 5.30—Sarah Fleming, lovely possessor of a sensuously-colored, artfully-used voice, was at her best in the world of lieder. Her power of suggesting volumes of meaning and atmosphere through the swelling and tapering of tones and use of a carefully molded legato, was exceptional. In the classical airs which opened the program and the aria "Leise, leise," from "Der Freischütz," which closed it, she was less successful: the wide skips of the line betrayed an uncertainty of attack and her voice tended toward edginess and stridency when volume was required. But a group of Mendelssohn songs and a cycle by Poulenc were faultless in style and charged with great personal expressiveness. The program included two premiere groups: settings of religious texts by Herman Berlinsky and a cycle to words of Amy Lowell by Celius Dougherty. Paul Ulanowsky's accompaniments were a marvel of understatement and subtlety, as usual. R. H.

TOWN HALL

Rita Streich, coloratura soprano, Feb. 21, E—That priceless ingredient in a lieder singer — charm — seems to grow especially in Austria and Germany, as Rita Streich, German-born soprano, proved again. Her voice is neither large nor sumptuously colored, but it is marvelously secure in a wide range, and is at the disposal of an expressive personality. She projects all kinds of moods with taste—the subdued sweetness of some Schubert songs, the wit and sparkle of Strauss; and, to close, she sang her way through the rarefied world of Hugo Wolf with the greatest sensibility. Miss Streich's platform manner was as fresh and beguiling as her approach to the music. In this, her return recital after last season's local debut, she was welcomed by those who like their vocalism not only agile but artistic. R. W. H.

Takahiro Sonoda, pianist, Feb. 23, E—This young Japanese artist, who won the highest honors at the Imperial Tokyo Academy in 1950, made his New York debut under the patronage of the Japanese Consul General. His early studies with his father, a pupil of Robert Casadesus in Paris, are probably responsible for his superb facility, which usually stems from good instruction early in life. Virtuosity was the outstanding characteristic of his work. In the Bach-Busoni Chaconne and Sonata, Op. 111, of Beethoven, the playing consisted largely of a frontal assault on pieces that must be built brick by brick from within. There were beauties galore in the Beethoven, but beauties of tone-color and dynamic shifts, not glimpses

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CARL MATTHES, *young Los Angeles pianist, tied for first place in the Fresno Symphony Association contest, sponsored by the Service Clubs and the Chamber of Commerce of that city on Jan.* 10 *and* 11. *He received a cash award and appeared as soloist in the Beethoven G Major Piano Concerto No.* 4 *with the Fresno Philharmonic Orchestra on Feb.* 19. *An artist student of* EARLE C. VOORHIES, *Mr. Matthes is a senior in the Los Angeles Conservatory of Music and Arts, and is editor of the newspaper and student body president.* SUSAN HAMILTON, *young Conservatory student, also a pupil of Mr. Voorhies, recently was second winner in the Long Beach Philharmonic contest.*

into the inward world of the composer. The program also included short works by Stravinsky, Schönberg and Hindemith, and closed with Schumann's "Carnaval," in which the big moments were technically wonderful, but many of the subtle effects and bits of humor were lost. R. W. H.

Paganini Quartet, Feb. 20, E—The Paganini Quartet demonstrated its high degree of musicality and skill in a long and uncompromising program which consisted of Mendelssohn's D Major Quartet (P., 44, No. 1), Bartok's Sixth, the New York premiere of Quartet No. 3 by Anis Fuleihan, and Ravel's Quartet in F. While a boiling energy and lively rhythm characterized the Mendelssohn, it seemed generally true that this ensemble tends to play suavely. Fuleihan's work, an example of full and active quartet writing, combined a generous amount of melody with contrapuntal texture, and used bold motif-development in not-too-harshly-dissonant surroundings. It impressed one, on first hearing, as well written and substantial. S. F.

Mattiwilda Dobbs, soprano, Feb. 26, E—The brilliant young American lyric-coloratura and a fine Chamber Orchestra conducted by Carl Bamberger were heard in a Bach-Handel program. Orchestral excerpts from Handel's "Agrippina" and "Solomon" were played, J. S. Bach's "Wedding" Cantata No. 202, for soprano, oboe and strings; his "Süsser Trost, mein Jesus kömmt" "Cantata 151) for solo voice and one flute concertante; "Schäfe konnen sicher weiden" for soprano, two flutes and continuo, and "Hört doch der sanften Flöten Chor" for soprano, three flutes and continuo, together with Handel's motetto "Silente, venti" were sung by Miss Dobbs. The difficult Bach vocal tessitura was performed with an unbroken flow of tone, limpid and warm, and the direct, simple expressiveness of Miss Dobbs' interpretative style at all times made for a delectable presentation. Seldom does one hear the closing coloratura "Hallelujah" of the Handel Motetto sung with such uniform brilliancy, fluency and musicianship. The singing of the separate Bach cantata arias was of a high order of artistry and colorful vocalism. The orchestra under Bamberger's expert direction proved to be an evenly integrated, artistic group of talented musicians; including in particular Samuel Baron, flutist, and Melvin Kaplan, oboist, the instrumental soloists were superb in their respective assignments. L. C.

Zara Doloukhanova, mezzo-soprano, Feb. 13, E.—The American debut of Mme. Doloukhanova confirmed the fine press comments that preceded the Soviet singer's appearance here. Hers is a lustrous voice of pure texture and she used it fluently and intelligently in a wide-ranging program. Perhaps the smaller hall was accountable for the restricted calibre of the voice and dynamic variety as actually Mme. Doloukhanova appeared to possess limitless tonal resources. Technically she was superb. Her fioritura sparkled, her control of *messa di voce* and floating long-spun legatos, her command of stylistic meaning conveyed with impeccable musicianship and enunciation created an atmosphere of traditional vocal grandeur. Russian songs of Tchaikovsky, Rachmaninoff, Prokofieff, and Doloukhanova dominated the program. But there was commendable delivery of Schubert and Strauss lieder and color-filled nuances in the Ravel, Fauré and Debussy numbers. English came off well in the added encores, as did the mezzo tour-de-force, "Una voce poca fa" from the Rossini "Barber" which though well sung we liked least of all. Alexander Yerokhin was the alert accompanist. M. C.

KAUFMANN AUDITORIUM

William Clauson, Balladeer, Feb. 28, E—Mr. Clauson is well endowed for this genre of musical expression. He has a pleasing personality which he projects easily over the footlights and that kind of apparently naive ebullience which folk music requires. At the beginning of the evening it appeared as though he had, in addition, a great deal better vocal equipment than most of his confrères are blessed with. Unfortunately midway in his second group he stopped and stated that his voice had apparently gone back on him for the time being, because of a cold. For the rest of the evening he sang almost exclusively in *mezza-voce*. It may well be that a certain monotony in the choice of numbers grew out of his vocal difficulties on this evening, since his opening groups contained an ample contrast of styles. C. E. R.

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EDUCATION AND THE CREATIVE ARTS

AS indicated in the March issue of the MUSICAL COURIER, the American Association of School Administrators held its annual convention in Atlantic City beginning on the 14th of February and continuing through the 18th. Nearly 25,000 principals, superintendents of schools, and members of boards of education were in attendance.

The theme of the program was "Education and the Creative Arts." All of the general sessions were devoted to some phase of the creative arts, and many of the group sessions likewise dealt with various topics related to the fine arts in education.

The huge assembly hall is deceptive when it comes to judging the size of an audience, but it is safe to say that the attendance at the general sessions held there averaged close to 18,000. The opening session featured a presentation by Carl Nater of the Walt Disney Studios. It was entitled "Creativity in Education Through the Graphic Arts — A Dramatic Cinema Presentation." The second general session presented a concept of science as a creative art, the speaker being Dr. L. A. DuBridge, President of the California Institute of Technology. The theater in American education was represented by Dr. F. C. Canfield, Dean of the School of Drama, Yale University.

The Sunday morning session opened with a splendid performance by the All-Philadelphia Senior High School Choir of 200 voices under the direction of Miss Eleanor Tipton. This was followed by a powerful address by Dr. Louis H. Evans, Minister at Large for the United Presbyterian Church.

■ One of the outstanding programs of the convention was given by Dr. Howard Hanson and the Eastman Philharmonic, an excellent orchestra of full symphonic instrumentation from Rochester, New York. Dr. Hanson presented a program of symphonic music of the highest order, preceding each of the numbers with comments which not only fascinated his audience of educators but gave them insight into the meaning of the music they were hearing. In some instances he demonstrated how the music had actually been put together from the standpoint of orchestration, by having each section of the orchestra play its part separately, then in combination with the others. It is virtually impossible to calculate the value of the contribution that Dr. Hanson has made to the promotion of music in this country.

Another general session was divided between poetry and painting. John Ciardi, Poetry Editor of the *Saturday Review*, and Professor of English at Rutgers University, delivered an address on poetry that was both highly entertaining and instructive. William A. Smith, well-known painter, gave an address accompanied by the showing of slides of great paintings. Jose Limon and his dance company presented an evening of ballet, using music of Henry Purcell, Norman Lloyd, and Norman Dello Joio.

Louis G. Cowan, President of the CBS Television Network, addressed the convention on television and the arts, and John S. Detlie spoke on the creative art of architecture. Among other speakers were Richard Eberhart, Professor of English at Dartmouth College, who read his own poetry with commentary ,and Reuben Gustavson, President and Executive Director of Resources for the Future, Washington, D. C.

The final session of the convention reached a high peak in a recital by Van Cliburn, in spite of a finger that was bandaged because of a painful felon, which, as most readers know, later caused him to postpone all of his engagements for a short period. His program included works by Mozart, Liszt, and Schumann, and an Etude for the left-hand alone by Scriabin (the injured finger was on his right hand). This Etude received a particlularly fine performance, and Mr. Cliburn was given a standing ovation by the audience.

■ Since the program content of the convention requires 107 pages, space here will permit only the briefest mention of the topics of some of the group sessions, which are as follows:

Making essential provisions for music and drama instruction in school building planning.

Some ways to help teachers to be more competent in music.

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A balanced program of music education in elementary and secondary schools.

The 1959 American Education Award went to Joseph E. Maddy, Professor of Music at the University of Michigan, and President of the National Music Camp at Interlochen.

Each of the general sessions was introduced by the National President of the organization, Dr. C. C. Trillingham, who is Superintendent of the Los Angeles County Schools. In each instance Dr. Trillingham spoke briefly but very much to the point on the particular aspect of the fine arts to be represented in that program. His comments were very effective in preparing the huge audiences for the experiences that were to follow. It would be impossible to estimate the importance and the extent of the influence of this meeting in clarifying the significance of the fine arts in a total program of education.

For the first time in 32 years this Association went on record on behalf of the creative arts by passing a resolution which reads as follows:

"The American Association of School

CONTEST RULES

Students in schools or private students of music are invited to submit essays not exceeding 300 words on their own experience with or impression of music by the American composer discussed on next page. The writer of the essay adjudged to be the best submitted will receive an award of a recording and three tickets to a "live" concert in his town for the writer and his or her parents. Address all essays (legibly written or typed double space if possible) to William C. Hartshorn, editor of this department, care of MUSICAL COURIER, *119 West 57th St., New York 19, N. Y. They should be received within three weeks after the date of the issue in which the story appears, in order to be eligible for the contest.*

Administrators commends the president, the Executive Committee, and the staff for selecting the creative arts as the general theme for the 1959 convention. We believe in a well-balanced school curriculum in which music, drama, painting, poetry, sculpture, architecture, and the like are included side by side with other important subjects such as mathematics, history, and science. It is important that pupils, as a part of general education, learn to appreciate, to understand, to create, and to criticize with discrimination those products of the mind, the voice, the hand, and the body which give dignity to the person and exalt the spirit of man."

American Composers — Howard Hanson

HOWARD HANSON

UNDOUBTEDLY more young people studying music in the public schools have had personal contact with Howard Hanson than with any other composer, for he has conducted large orchestras and choruses of high school students in every part of the United States. Through the persuasiveness of his personality and the compelling power of his music he has won the admiration of many thousands—perhaps even tens of thousands—of young people who have had the privilege of performing under his inspiring direction, for usually the groups he conducts are large organizations organized for some special purpose.

Howard Hanson was born in Wahoo, Nebraska, in 1896. He studied at the Institute of Musical Art in New York and in 1921 he won the Prix de Rome for musical composition. After three years of study at the American Academy in Rome he became Director of the Eastman School of Music in Rochester, New York, and under his leadership this institution has made a tremendous contribution to the development of music in our country.

As a matter of fact, Dr. Hanson has probably done more to advance the music of our country than any other individual. This is due not only to the fact that his musical activities have included composing, conducting, and teaching, but also to the numerous positions of influence he has held in groups whose decisions are of importance in the promotion of American music.

In addition to his own compositions, which are a noteworthy contribution to the literature of music, he has conducted music by American composers in many foreign countries and thus has brought the music of our country to the attention of musicians and the public in many parts of the world. Dr. Hanson has also been the teacher of a considerable number of the younger composers of our country, some of whom are teaching in various universities, and in this way his musical influence has already affected the lives of several generations of young people.

■ Dr. Hanson is of Swedish ancestry and his devotion to his parents and to his cultural heritage has strongly affected his music. Of his compositions young people are most familiar with his First Symphony ("The Nordic") and his Second Symphony ("Romantic"), together with excerpts from his opera "Merry Mount" and most recently the "Song of Democracy," which was commissioned by the National Education Association in honor of the centennial of that organization. In the two years since it was composed, this thrilling work for chorus and orchestra has already been performed by thousands of young people.

In recent years he has made an additional contribution to music by American composers by conducting numerous recordings of their works. Although these recordings do not give a complete picture of the music of our country (and no one series could be expected to do this), music educators can be grateful for the very large number of compositions by our own composers which are now available for use in the schools because of the fact that Dr. Hanson has recorded them. The limitations of space do not permit even a partial listing of them but they are easily to be found in the standard catalogs and they are a potential source of great musical pleasure for young people.

Ford Foundation to Aid Composers and Secondary Schools

Dr. Howard Hanson, president of the National Music Council, has announced a program designed to place 25 composers in secondary public school systems throughout the United States during the next three years. This program has been made possible through an appropriation of $200,000 by the Ford Foundation, which with the National Music Council will administer it. The composers will not teach but write music.

"There is a great wealth of musical talent in the United States," said Dr. Hanson, "but too few of our young composers are given the challenge and opportunity of establishing themselves in communities which value their abilities as composers. By finding public school systems which are eager to have composers write directly for their own students, we hope to encourage composers, to enrich the musical life of the communities, and to expand the repertory of secondary school music throughout the United States."

A national committee under the chairmanship of Norman Dello Joio has been formed to aid in the selection of composers and the choice of school systems. Members of the committee are:

For the selection of composers: Oliver Daniel, Director, Contemporary Music Projects, Broadcast Music, Inc.; Vittorio Giannini, Juilliard School of Music; Howard Hanson, Eastman School of Music (ex officio); Thor Johnson, Northwestern University; Peter Mennin, Peabody Conservatory; and Douglas Moore, Columbia University, Chairman, Symphonic and Concert Committee, ASCAP.

For the choice of school systems: Jacob Avshalomov, Conductor, Portland Youth Orchestra, Portland, Ore.; Wiley Housewright, Florida State University; George Howerton, Northwestern University; Vanett Lawler, Music Educators National Conference; Robert Marvel, State University of New York, Fredonia; James Neilson, Oklahoma City University, and Ralph Rush, University of Southern California.

Nominations are invited from composition and other teachers throughout the country, as well as from unattached composers and from others who have been particularly concerned with the development of young American talent. Application forms may be obtained from the National Music Council, 117 East 79th Street, New York 21, N. Y., and should be returned by April 10 next.

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College Campus and Conservatory

Officers of the Music Teachers National Association, elected for the coming two-year period at the Biennial National Convention in Kansas City. Left to right: JAMES PETERSON, *Vice-president (University of Omaha);* JOHN LOWELL, *Secretary (University of Michigan);* LAVAHN MAESCH, *President (Lawrence Conservatory of Music);* DUANE HASKELL, *retiring President (Arkansas State College); and* ALLEN I. MCHOSE, *Treasurer (Eastman School of Music). First Vice-president is* DUANE BRANIGAN *(University of Illinois), not present for the picture.*

MTNA Elects Maesch As New President

The Music Teachers National Association elected LaVahn Maesch, of Lawrence Conservatory of Music, Appleton, Wis., as its president for the coming two years, at its Biennial National Convention, held at the Civic Auditorium in Kansas City, Mo., on Feb. 24-28. He succeeds Duane Haskell, of Arkansas State College.

Vice presidents elected at the convention are Duane Branigan, University of Illinois, and James B. Peterson, University of Omaha, Nebraska. Recording secretary is John Lowell, University of Michigan, and treasurer is Dr. Allen I. McHose, Eastman School of Music, Rochester, N. Y. New members elected to the Executive Committee were: Celia Mae Bryant, University of Oklahoma, Norman, Okla.; Theodore Kratt, University of Oregon, and Mrs. Merle Sargent, Miami, Fla.

The association elected the following as Members-at-large to the Executive Committee: Merrill Ellis, Joplin Junior College, Joplin, Mo.; Mrs. Beth Miller Harrod, Lincoln, Nebr.; Himie Voxman. University of Iowa, Iowa City, and Franklin Launer, Christian College, Columbia, Mo.

S. Turner Jones, executive secretary, reports that some 1200 teachers registered for the convention, and over 250 participated in the program, in addition to 25 performing groups from the outstanding schools of the area.

Keynote speaker for the convention was William Schuman, president of Juilliard School of Music, New York City. Banquet speaker was Howard Hanson, director of Eastman School of Music, and MTNA past president. Other prominent persons heard on the program included Joseph Szigeti, Soulima Stravinsky and Virgil Thomson. The delegates were guests of the Kansas City Philharmonic Orchestra at a special concert on Thursday morning.

Radio Chamber Series

■ The **Los Angeles Conservatory of Music and Arts** has a unique opportunity for young performing artists, both in the College division and in the Preparatory department. For the past six months the Conservatory has given a weekly program of chamber music on radio station KPPC in Pasadena. This program, under the supervision of Cesare Pascarella, head of the Conservatory's chamber music and cello departments and cellist of the Roth Quartet, began as a 15-minute one on an experimental basis, and proved so successful that the station requested that it be increased to half an hour.

Urges Re-examination Of Music Education

Underscoring the need to "review every aspect of music education in terms of the realistic problems that concern our country today," William Schuman, distinguished composer and president of **Juilliard School of Music,** delivered the opening address of the recent National Biennial Convention of the 83rd year of the National Music Teachers Association in Kansas City, Mo.

"As musicians who teach, we cannot escape from the grand argument on how best to educate American youth," Mr. Schuman continued. "If we are to succeed in preserving and expanding music's place as one of the basic humanities to which man should be exposed in his formative years, we must be prepared to prove that we teach music with a high regard for its serious educational values. Conversely we must be prepared to eliminate from our music education those activities which cannot be defended as educationally significant. . . ."

The problem of "music appreciation" as taught today was also discussed by the Juilliard head. "The surest way to kill interest in the art of listening and to thwart the development of a student's ability to listen penetratively is a lecture system which supplies a fully formed analysis of a work. Unfortunately, most listening is taught in precisely this way and the student is supplied documentary evidence of the procedures that composers use in the various forms they employ. The only trouble is that the greatest composers are likely to fool the student in the next work he hears for the simple reason that the composers never read the textbooks. . . .

"As long as methods of teaching are emphasized at the expense of the mastery of subject matter," Mr. Schuman said further, "we can look to no improvement in our teaching. We are still, in this enlightened day, preoccupied with the 'how' in teacher training, rather than the 'what.'" . . .

Mr. Schuman's address was replete with constructive suggestions for a re-examination of music education. The complete content of the foregoing address should give rise to serious reflection on the part of all those engaged in the teaching of music in our schools and colleges.

Percussion "Firsts"

A relatively new development in musical instrumentation is being worked out successfully at the **Manhattan School of Music,** New York City, as recently indicated at a concert on March 17 at the School. Tom-toms, a horse's jawbone, five oriental temple blocks, eight Ford and Chevrolet brake drums and a corrugated board were among the 103 legitimate instruments for pure percussion music employed in the world premiere of Arthur Cohn's "Quotations for Percussion." Under the direction of Paul Price, a leading exponent of this new medium, this marked the Manhattan School of Music ensemble's first full concert.

Mr. Price also led the ensemble in Malloy Miller's Prelude for Percussion, Lou Harrison's "Canticle Number Three," Michael Colgrass' "Three Brothers," and the Bartok Sonata for Two Pianos and Percussion.

"Falstaff" at USC

■ A full production of "Falstaff" in English will be presented by the **University of Southern California** School of Music's Opera Theatre in Bovard Auditorium on the campus in Los Angeles, April 18, 25 and 26. The opera will be staged and conducted by Dr. Walter Ducloux. This will continue the five-year cycle of the late works of Giuseppe Verdi, started last year by Southern California.

Haydn Lecturer

■ Dr. Karl J. Geiringer of Newton, Mass., chairman of the department of history, theory and literature of music at **Boston University's** School of Fine and Applied Arts, will deliver a Haydn Memorial Lecture at a concert to be presented at the University of Cincinnati on April 25, in honor of the 150th anniversary of Joseph Haydn's death.

ANNOUNCEMENTS

■ **Peabody Conservatory of Music** of Baltimore, Md., Peter Mennin, Director, announces its 48th Summer Session, beginning June 22 and ending July 31. A large staff of teachers will be available for instruction in the instrumental, vocal and musicianship fields of study. Courses in the Summer session may be offered for credit toward the Certificate, Bachelor of Music Degree, Master of Music Degree, and Diploma granted by the Peabody Conservatory. Address mail to The Dean, Summer Session Office, 1 E. Mt. Vernon Place, Baltimore 2, Md.

■ Leon Fleisher, concert pianist, has been appointed to the faculty of the **Peabody Conservatory of Music** in Baltimore. Peter Mennin, Conservatory director, has announced that the artist's affiliation with the school will begin in October, 1959. Mr. Fleisher, winner in 1952 of the Queen Elisabeth of Belgium International Music Competition, has appeared as soloist with major orchestras here and abroad, is widely known for his many recordings, and as one of the leading keyboard artists of the day.

■ Plans have been announced for the inauguration of the summer Chautauqua Choral Workshop of the School of Music of **Syracuse University,** under direction of the distinguished choral director and composer Paul J. Christiansen. The Workshop will be in session at Chautauqua from July 6 to August 16; it will work closely with Chautauqua School of Music headed by Julius Huehn of the Eastman School of Music.

■ The School of Music of **Ohio University,** Athens, Ohio, announces the annual visit, April 16-26, of Dr. Ernst von Dohnanyi, distinguished Hungarian composer, pianist and conductor, who will conduct master classes in piano performance, chamber music and in composition. Dr. Dohnanyi will appear in recital April 19, and will conduct the Ohio University Symphony Orchestra in an all-Brahms concert on April 26. Dr. Dohnanyi has been recently made an honorary member of the board of the Musician's Club of America; the only other musician so honored by the Club is the late Finnish composer, Jean Sibelius.

■ Leo Podolsky, Chicago pianist and pedagogue, will again give a series of Summer Clinics this year. Two associates appearing with Dr. Podolsky are June Davison and Ardella Schaub, both prominent in the California MTA. The schedule of the clinics is as follows: Dallas, June 1-3; Hammond, La., June 4-6; Asheville, N. C., June 11-13; Burlington, Ia., June 18-20; Minneapolis, June 22-24; Milwaukee, June 25-27; Albuquerque, N. M., June 29-July 1; Belmont, Calif., July 6-8; Los Angeles, July 10-12; Chicago, July 16-18; Richmond, Va., July 23-25; New York City, July 28-30; Mackinac Island, Mich., Aug. 3-5.

COLLEGE AND SCHOOL PRODUCTIONS

■ Concluding its 26th season at the Newark (N. J.) Museum, and in commemoration of the Handel Anniversary and Purcell Anniversary, both being celebrated this year, the **Rutgers University** Collegium Musicum presented a program on March 1, which included the overture and opening chorus from Handel's "Acis and Galatea," the sacred scene from Henry Purcell's "Saul and the Witch of Endor," and Handel's "Psalm 42," this latter heard for the first time in the United States.

■ A major highlight in the current concert season of **The Mannes College of Music** is a series of four concerts devoted to the works of Brahms, presented by the college faculty for the benefit of the Development Fund. The faculty members performing are all outstanding artists. Two concerts of the series have already been presented; the remaining two will take place on April 8 and May 5.

On March 20 the Mannes College of Music concluded its current season of Three Evenings of Baroque Music, with **Eva Heinitz,** viola da gamba, as guest artist in all of the concerts. Other artists appearing on the third concert program were John Wummer, flute; Eugenia Earle, harpsichord; Dorothy Berquist, soprano; Robert White, countertenor; Daniel Caruso, bass. The small orchestra was conducted by Carl Bamberger.

■ Wagner's "Parsifal" had its 11th annual performance at **Indiana University** by the Music School on Palm Sunday, March 22. Indiana University is the only school in the country presenting the full-length version of this opera. Due to its length, it was presented with an intermission for supper between the first and second acts. The symphonic orchestra, chorus and soloists were under the direction of Wolfgang Vacano, associate professor of opera. Ross Allen was stage director, and Ted Jones, the technical director.

■ **State University Teachers College** at Potsdam, N. Y., will present its Spring Festival of the Arts, including music, art, dance, drama and lectures, March 20-May 17. On April 13, at the College Theatre, Joseph Szigeti, violinist, will give a recital, and on May 16-17 the Crane Chorus and Orchestra will present the Bach "Mass in B Minor." Soloists will be: Helen Boatwright, soprano; Florence Kopleff, contralto; Blake Stern, tenor; Mack Harrell, baritone. Robert Shaw will conduct.

■ The Buffalo Philharmonic Orchestra and the **Fredonia State University** Teachers College Festival Chorus presented the Bach "Saint Matthew Passion" on March 13, with Josef Krips, music director of the Buffalo Philharmonic, conducting. Soloists were Theresa Green, soprano; Maureen Forrester, Canadian contralto; Leopold Simoneau, tenor; Donald Gramm, bass-baritone.

■ Lotte Lehmann, retired concert and operatic soprano, will return to Northwestern University for the fourth consecutive year to conduct six lecture-demonstrations in song literature. Mme. Lehmann will choose a group of advanced vocal students from the School of Music for the lecture-demonstrations. The public is invited to observe and share her interpretation of song literature with these students. Classes in German lieder will be given on Mondays, April 6 and 13; song cycles on Wednesdays, April 8 and 15, and operatic arias and duets on Fridays, April 10 and 17. The lecture-demonstrations will begin at 8 p.m. in Lutkin Hall on the Evanston, Ill., campus.

■ A concert performance of Handel's "Xerxes" will be given on the evening of April 4 by **City College of New York** Music Department, conducted by Fritz Jahoda, at Jerome K. Aronow Concert Hall, 133rd St. and Convent Ave., as part of the City's Handel Festival.

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RUDOLPH GANZ *and* ESTHER LABERGE, *mezzo-soprano, rehearse for a program of vocal and piano music by Swiss composers presented on the Faculty Recital Series of Chicago Musical College of Roosevelt University, March 4. Songs of Schoeck, Honegger, Ansermet, Jean Binet and Ganz were admirably sung with sympathetic feeling for the texts. Mr. Ganz paid tribute to his distinguished countrymen with his piano group of pieces by Frank Martin, Emile Blanchet, and Honegger, to which two of his own were added.*

CONTESTS AND AWARDS

■ George Goodman of Brooklyn, bass-baritone member of the Jubilee Singers group, on March 2 was named winner of the second annual "Town Hall Award Recital," following competition among 80 singers participating in the 1958-59 "The Joy in Singing" series at Town Hall. Judges were Lina Abarbanell, Lucrezia Bori, John Brownlee, Povla Frijsh, Wilfred Pelletier and Carleton Sprague Smith. The winner will perform in a debut recital early in May at Town Hall, an affiliate of New York University. "The Joy in Singing" series, directed at Town Hall by Winifred Cecil for the past ten seasons, is a comprehensive study of song literature.

■ The Fontainebleau Alumni Association has announced the 1959 Walter Damrosch Memorial Scholarship of $500 for advanced violin study at the Fontainebleau School of Music in France, July 1 to Sept. 1. Candidates must be between 20 and 35 and submit detailed résumé of training and experience. Applicant must bring own accompanist. Auditions will be held April 19 in New York and deadline for applications is April 16. Address: Miss Sarah Knight, auditions chairman, 472 Second Ave., New York 16, N. Y.

■ The Baldwin Piano Company of Cincinnati will support an industrial fellowship in the Division of Engineering and Applied Physics at Harvard University. The $5,000 Baldwin Fellowship will provide financial support for students working in applied physics, electronics and related fields. The gift reflects the interest in Harvard of Lucien Wulsin, president of the Baldwin Piano Company, a Harvard College graduate; a trustee of the Cincinnati Institute of Fine Arts and the Cincinnati Symphony, who holds an honorary D. Litt. from the Cincinnati Conservatory of Music.

STUDIOS

■ Professional students from the Soroya-Onofrei studios of Chicago currently in the limelight, are Rolf Bjoerling, tenor, regional (midwest) winner of the Metropolitan Auditions of the Air, who has been engaged for five concerts with the "Golden Curtain Quartet," Kurt Adler conducting; Stanley Baros, tenor, winner of the 1958 Chicagoland Music Festival contest, who will sing Don Jose in the Lithuanian Opera Company's production of "Carmen," and Monica Kripkanskas and Algerd Brazis who will sing Micaela and Escamillo respectively, in the same production; Irena Kaledinskas, soprano, who will sing Amelia in "The Masked Ball" with the Loyola University Choral Society; Stefan Wicik, tenor, engaged to sing the role of Hoffman in "Tales of Hoffman" with the German Operetta Theatre and Polonez Opera company; and Eric Cedergreen, who will be soloist in the Mozart Requiem performance presented at North Illinois University at DeKalb, Ill., and will appear in concert for the Irving Park Woman's Club.

■ From the Theodore and Donna Harrison voice studios in Chicago we learn that Gloria Colley gave recitals recently for the Morgan Park Woman's Club and the Crescendo Club of that city. Lydia Veazie sang the part of Mary in the performances of "L'Enfance du Christ" by Berlioz, given at the Chicago Musician's Club of Women and at the Hinsdale Music Arts series. Joyce Morrison gave a recital for the St. Cecelia Music Club of Aurora, was soloist in the Christmas Oratorio at Wheaton College, and in February sang in "The Bells" by Rachmaninoff with the Tri-City Symphony in Davenport, Iowa. Marguerite D'Arcy sang the part of Laurie in the Geneva Little Theatre performance of "Oklahoma." Lawrence Lane and Howard Marsh, tenors, and Lawrence Gray, bass, were soloists for the "St. Matthew Passion" by Bach, in the Arnold Auditorium of the National College of Education, Evanston. Margit Jonnsen, mezzo-soprano, appeared in a song recital under the Bertha Ott Concert Management at the Goodman Theatre on March 11.

■ The De Young-Witwer Studios in Chicago were the scene of an informal concert and opera performance on Feb. 22. Grace Hummel, soprano, Earl Marks, tenor, and Robert Smith, baritone, presented groups of songs and appeared in scenes from "La Boheme."

■ Sonia Sharnova, voice teacher of Chicago, has received news of the various successes of her former artist-student, Edith Lang, soprano. Miss Lang is fulfilling her fourth season as leading soprano at the Hamburg Staatsoper and has also had re-engagements this season as guest artist at Covent Garden, London, and at the Vienna Staatsoper. She has signed a contract for 20 appearances with George Solti at Frankfort for next season, besides many radio, symphony and concert appearances in Hamburg and other cities. She also appeared as Leonora in "La Forza del Destino" at Hamburg in March.

Another student, coloratura Maria Beger, has just left for Milan where she will coach with Giuseppe Pais, a former coach of Mme. Sharnova and prepare for appearances in her repertoire.

■ From Rudolph Reuter's studio comes announcement that Burton Scalin, now a member of the faculty of the American Conservatory, has been awarded the Society of Arts and Letters award for post-graduate study; David Burk, pianist and soloist with the vocal group "In Operetta Time," now touring the middle west under Clarence Cramer's direction, is co-recipient of the Edward Collins Scholarship. L. C.

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Fine Arts Festival

Southern Illinois University School of Fine Arts has put out a most attractive brochure about its recent Fine Arts Festival. This year the motif was "The Art of Italy," with music, dance, theater, painting and design integrated in the University's presentations. **Steven Barwick** (Guild adjudicator), **Will Gay Bottje,** flutist, and **William Taylor,** baritone, presented works of Pergolesi and Scarlatti during the series. In April **Robert M. Mueller** (also a Guild judge) and **Steven Barwick** will give a recital of Brazilian music there.

Podolsky Team

Leo Podolsky will speak on April 25 at the convention of National Catholic Music Educators Association at the Conrad Hilton Hotel in Chicago. **June Davison** and **Ardella Schaub** held workshops in Los Angeles, Santa Ana, Downey, Glendale, and Studio City in March. **Robert Hoffman,** formerly a winner of the large cash prize in the Guild Recording Festivals, played at the Music Teachers National Convention at Kansas City in February. He will tour from California to New York with the Leo Podolsky team this summer. **Helen Joyce Engler, John Atkins, Barbara Buettell,** all artist students of Leo Podolsky at Sherwood School, gave individual recitals at the Chicago Public Library in January and February.

North Carolina VIP

Occasionally one hears of a teacher who is beloved by all in her community and whose benign influence goes beyond the professional field. Such a teacher is **Flora Canaday** of Smithfield, N. C. The High School paper dedicated an issue to her and the word used by her students and her fellow-citizens is "inspiring." At the age of six, she knew she wanted to be a teacher, and chose music as her field. She won awards in her schooling, pursued at Meredith College, Peabody Conservatory, Juilliard School of Music, University of North Carolina and Columbia University, and with many noted individual teachers. Too many to enumerate are the honors she has received in her locality, state and nation. It is her pupils who speak for her now in the many scholarships, prizes and awards they are winning from year to year. Her sister, Julia C. Canaday, is also known widely as a writer of early Carolina history and stories.

BERNARD KIRSHBAUM, *of the piano faculty of the Long Island Institute of Music, has been presenting students in National Guild auditions for over ten years and more recently was appointed an adjudicator. His faculty recital date was March 29, and he will give his annual course for Camp Music Counsellors the first week in June.*

ELIZABETH R. DAVIS, *first President of the new Maryland State Music Teachers Association. At the organization's first convention the Mayor of Salisbury, on Maryland's famed "Eastern Shore" presented Mrs. Davis with the keys to the city. She is a charter member of the Baltimore chapter of the National Guild and has presented many advanced pianists in its auditions.*

Musicians and Engineers

Marguerite Harman, of the Seattle Guild Chapter, who has entered large numbers of pupils in Guild activities with many a Diploma and prizewinner, writes: "In a family of three electrical engineers (husband and two sons), I am only considered a 'good cook,' but all three engineers enjoy music as a hobby." One son is Professor of Electrical Engineering at Stanford, now on leave to lecture at the Royal Technical University of Denmark. The younger son is in research with General Electric in Palo Alto, California. (Did you ever know a musician who cannot cook? Or an engineer who does not have music for a hobby in one form or another?)

Donna Kay Dye, pupil of **Ruth Moses,** won both Intermediate and "Grand Sweepstakes" prizes in the Orange County, California, piano contest.

Irene Starikoff has given six recitals in the New York area since October.

Drusilla Huffmaster, of Houston, was soloist with the Austin Symphony on Jan. 26. She has played with the Houston and National Symphonies.

Detroit newspapers united in praise for the recital given recently by **Irvin Gilman,** flutist of the Detroit Symphony, and **Arthur LaBrew** of the faculty of the Detroit Music Settlement School, who formerly won many Guild honors.

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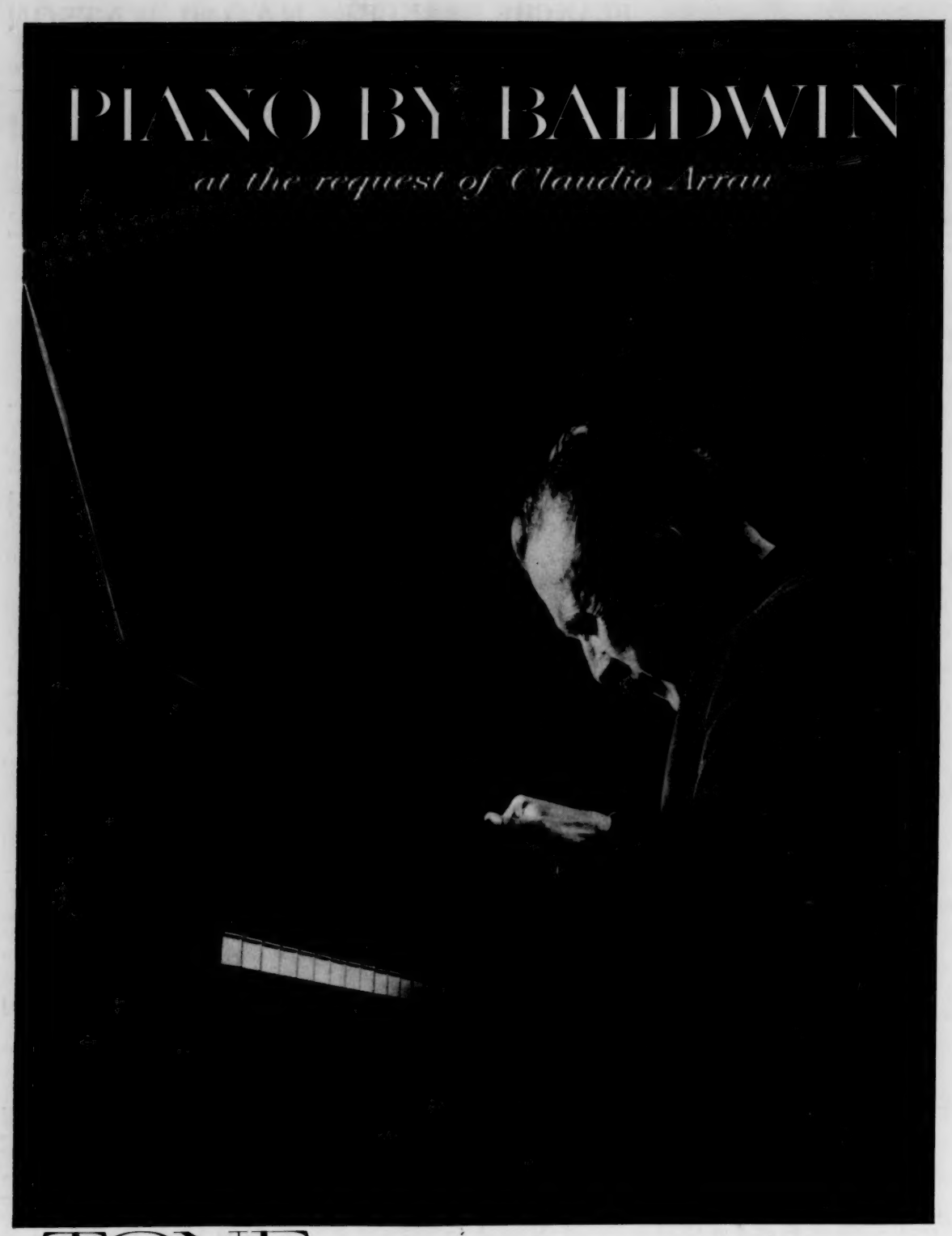

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